Calculating the Relevance of Text to Image in English and Arabic Print Advertisements: A contrastive Study

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1. Introduction

Relevance would seem to be the central principle of the interpretation of advertisements. In the advertisement the text and image convey a range of implications, and it must be assumed that the most likely interpretation is that consistent with the advertiser's desire to reinforce favourable associations with the brand. Advertising, as mentioned in Encyclopedia Britannica (1974: 105), is essentially a form of communication through such diverse media as hand bills, newspapers, magazines, bill boards, letters, radio and television broadcasts and motion pictures. It is a form of paid public announcement intended to promote the sale of a commodity or service, to advance an idea, to gain political support, or to bring about some other effect desired by the advertiser. In other words, advertising is a form of "non –personal communication of information usually paid for and usually persuasive in nature about products, services, or ideas by identified sponsors through the various media", (Bovee and Arens, 1982: 10). From the advertiser's perspective, it does serve several concurrent functions, one of which is the marketing functions. Others can be grouped as economic, and social functions (ibid: 12). Evidence of advertising can be found in cultures that existed thousands of years ago, but advertising only become a major industry in the 20th century. Today the industry employs hundreds of thousands of people and intends to promote the sale of a particular product or service.

A contrastive study of the role of relevance in English and Arabic advertisements can be held to find out how the notion of relevance determines the particular kind of meaning that the text and image in an advertisement have and

how these as two important elements in the organization of the advertisement are combined to reveal a particular purpose by investigating the techniques employed by Arab and English advertisers when making claims for their products. Furthermore, it is believed that the requirements of convincing people are achieved in similar ways in Arabic and English in spite of the linguistic and social differences between the Arabs and the English; therefore, this study is an attempt to investigate whether or not the advertisers in both languages adopt the same techniques to influence the behaviour and buying habits of billions of people, for it is hypothesized that the Arab and the English advertisers have certain strategies which they employ in an attempt to persuade as many people as possible to buy a certain product. The handling of these aspects is hopefully going to bridge a gap in the literature in this area.

The main aim of this study is to identify and discuss the ways in which verbal and visual features are combined in an advertisement for a particular purpose. Moreover, it aims to find out any possible linguistic aspects which English and Arabic advertisements share and to examine which of these aspects is more characteristic of the language of advertising.

1.1 Definition of Basic Concepts

A relevance implicature is a conversational implicature based on an addressee's assumption as to whether a speaker is observing or flouting the conversational maxim of relation or relevance. After examining a number of Arabic concepts and the function of each, it has been found that 'التعريض', as only one of four components of 'الكناية', is what may come close enough in its conception to that of the English 'implicature' as explicated in the following survey.

The two modern rhetoricians مطلوب and البصير (1981:379) assert that 'الكناية' does not only involve the expression of that meaning through the use of lexical items in a non-literal way, but also the formulation of an idea in a well-structured way to the effect that each word has a function and relationship with what comes before and after it so that meanings are signaled like lamps. Any change of position or lexical item in such expressions will render the whole structure rhetorically inoperative in the conveyance of the intended meaning. Similarly, عيد (د.ت: 428−30) states that the meaning of 'التعبير الكنائي' is inseparable from the meaning of the general context which helps the addressee infer the meaning through its linguistic structure. However, الرازي (ت 606هـ [1899:122]) sees that if 'الكناية' is used to deliver a certain meaning other than its literal one, then it may be the case that the literal meaning is also aimed at.

The Arab rhetoricians divide 'الكناية' in various ways. One taxonomy classifies it into two types:

1. According to the category of the meaning inferred: the modification, the modified, and the relationship.
2. According to the context and the means that allow the hearer get at the meaning. These fall into four parts: 'التعريض' (i.e., implicature), 'التلويح' (literally: waving), 'الرمز' (symbol), and 'الاشارة' (inference). (مطلوب والبصير، 1981:371)

The concept of 'التعريض' is explained by الرازي (ت606هـ [1899:123]) as that utterance which is meant to signify something else in accordance with the context of situation such as its time, the speech event, the participants, and their

intentions. In this respect ابن الاثير (ت 637هـ [1939:56]) defines 'التعريض' as: "that utterance whose meaning is understood neither from its literal meaning nor from its metaphorical meaning." He gives this example. If a poor person visits a wealthy friend who is expected to be a friend in need and told him:

> Oh by God, I'm in need and I have got nothing, and I'm naked and winter cold has already come.

then this speaker is using such an utterance for requesting financial help as recovered from the context of situation. The Arab rhetoricians use the term 'التعريض' (literally: widening) to refer to such a technique because the intended meaning is a "marginal" one.

1.2 Advertising

1.2.1 The Appearance and Development of Advertising – A Historical Background

In ancient times, منديل (1983: 11) writes that advertising and publicity were so connected that it was difficult to differentiate between the two. Both served the same purpose which was first to glorify the ruler or the regime and second to appeal to a certain idea. They both used the same means to beautify that idea and make people like it. The building of the huge pyramids or the great obelisks by Egyptian Pharaohs was some kind of personal publicity for them or their goddess or the religion they believed in and it was also an advertising expression to their people about the greatness and eternity of the Pharaoh and an announcement of the conformity between the God care and mundane rule.

Babylon kings also gave great importance to advertise what they did so they wrote about the wars and the jobs each king did on clay boards and kept them in

worship places. Hammurabi was the first to advertise the first legal code of human relationships which was an announcement to the audience about security stability and justice.

Nevertheless, such things were more like a publicity campaign than a commercial advertisement. Ancient civilizations, however, knew some forms of a commercial advertisement. One of the first of these commercial advertisements which still exists up to the present time was the advertisement on sedge boards through which one of the ancient merchants of Egypt announced selling one of his slaves and this is definitely a complete advertisement in that it has all the qualities which a contemporary advertisement is desired to have, and the most important of these qualities is to urge the reader to buy the commodity.

In Mesopotamia, منديل (ibid:12) proceeds to say that some senior merchants in the era of Babylonian, Assyrian and Akkadian civilizations used special advertising slogans to differentiate them from other merchants and these were like the contemporary trade mark which the firms use nowadays so that the consumer can recognize their commodities.

In Greece, Wright et al (1977:11) remark that town criers were paid to circulate through the streets of the city, informing the citizens of important news and announcing public events. Later ancient Greek merchants used wooden boards and marbled pillars for commercial advertising putting them in front of their shops to make their commodities known to the public.

Ancient Romans also followed the same procedure when they put, in the squares of Rome, square boards made of stone on which they wrote colourful commercial advertisements. In this respect it is worth mentioning that the first newspaper in the world was published in Rome. It was handwritten under the name (Daily Events) which published commercial advertisements besides current events. Then the printed advertising appeared and the first well known advertisement in

the English language was done by William Caxton, an adapter of Gutenberg's idea of movable type, printed and distributed a hand bill in 1473.

The printed press led to the gradual growth and development of advertising by providing a practical, readily available medium to deliver advertising messages to the literate members of the public.

Nowadays, the advertising messages vary in shape and size and even in techniques. They do not restrict themselves to the printed media, since advertising reaches people through varied types of mass communication. In everyday life, people come into contact with many different kinds of advertising. Printed advertisements are found in newspapers and magazines. Poster advertisements are placed in buses, subways, and trains. Neon signs are scattered throughout cities. Billboards dot the landscape along highways. Commercials interrupt radio and television programming (ibid).

The need for advertising increased after the Industrial Revolution which played a great role especially concerning the relationship between the maker and user of goods.

1.2.1.1 The First Advertising Means

مندیل (1983: 12) points out that the first advertising means which the man used was his voice, it was something like shouting or what is called 'calling'. The callers in ancient times were a major means for advertising because the majority of people at that time were illiterate. And the tool which the callers used to draw people's attention was a huge bugle through which they read the government orders written on parchment scrolls, besides announcing the commodities and the different shops which sell them. This makes the system of calling similar to the journals nowadays which combine news with advertising. Ancient people, however, realized that spoken advertising is ineffective reaching only a limited

number of people, hence a new way of writing advertisements by hand on skin scrolls was invented to be put on public buildings, and these were continuously shifted from one place to another so that they can be seen by a large number of people. This gave rise to the written advertisement which still exists in many places in Pompeii and Herculaneum and indeed one of the Romans' works was walls covered with public advertisements written in black and red.

There is also in the British museum a sedge paper which was discovered in the remains of Tiba city in Egypt, this paper goes back to three thousand years ago on which an advertisement was written about one of the landlords in which he announced the loss of a slave he owned asking to get him back. This is the most ancient written advertisement in history. (ibid: 13)

1.2.2 Types of Advertising

As mentioned earlier, advertising is a form of commercial mass communication designed, for the most part, to promote the sale of a product or service. In addition, there are public service advertisements which are designed to promote an idea or influence behaviour, like when encouraging people not to use illegal drugs or smoke cigarettes. Other advertisements are known as institutional advertising. These are intended, as the name suggests, to advertise an institution, such as the Red Cross and have the purpose to encourage people to volunteer or donate money or services or simply to improve the image of the institution. There is also the political advertising which is designed to promote political parties and candidates for political office.

There are two broad categories of advertising:

1. Trade advertising which is aimed at the wholesalers or distributors who resell to the public.

2. Consumer advertising which is directed at the public. This type of advertising can further be divided into:

   a. national advertising which tries to create awareness among the public of a product or service; therefore, it is directed at consumers throughout the entire country, and;
   b. local advertising. This type is intended to inform people in a particular area where to purchase a product or service.

National advertising can also take any of these forms:

-Institutional advertising is a form of advertising that attempts to create a favourable impression of a business or institution without trying to sell a specific product.

-Informational advertising is intended to promote an idea or influence behaviour. For example, it may attempt to discourage young people from using tobacco or illicit drugs, or it may encourage people to adopt safer, healthier lifestyles. Hence, this form of advertising is sometimes referred to as public service advertising.

-Cooperative advertising is an arrangement between manufacturers and retailers in which manufacturers offer their retail consumers credits for advertising.

-Image advertising is a strategy preferred by many advertisers who seek to make a product unique, appealing, and appropriate so that the consumer will want to choose it over similar products that might fulfill the same need. The

personality that a product is unique, appealing, and appropriate "is created partly by the product's design and packaging but, more importantly, by the words and pictures the advertisements associate with the product. This personality is known as a brand image." Brand image, as believed by advertisers, often leads consumers to choose one brand rather than another or instead of a less expensive generic product, hence there are certain product categories for which brand image is especially important, these include such commodities as detergents, jeans, hamburgers, soft drinks, etc.

(Robbs, 2007: 3-4)

Of these forms it is worth mentioning that this paper focuses on image advertisements because this type of advertising reaches large audience who are usually driven by the image to have a look at an advertisement and, as a result, makes the advertisement more effective and the product more attractive. In addition, image advertising can take a number of forms, including television, newspapers, magazines and journals, Internet, and outdoor advertising. Here, it is worth noting that the sample of the study is limited to that form of advertising found in magazines and journals simply for the reason that this form of advertising lasts as long as the magazine is kept and the issue may be read by more than one person.

1.2.2.1 Components of the Image Advertisement

1.2.2.1.1 Text

The advertisement has some text which مندیل (1983: 167) refers to as the preamble of the advertisement. The text serves two purposes: it provides information for the product, and more importantly, gives an anchorage for the image. "Under the general category of Text", Sells and Gonzalez (n.d.: 3) argue

that "there may be descriptive information about the product, other text that serves the purpose of catching the reader's attention, as well as (typically) short phrases that act as a kind of slogan, and finally the name of the company and/or the name of the product". مندیل (1983: 167) adds that the preamble of the advertisement consists of many short phrases and that each phrase consists of one simple idea that everybody can understand. The reason, as proved by experiments, is that the more the words used in an advertisement the less the possibility of reading it entirely by the reader. He (ibid) believes that the ideal number of words ranges between 10 and 15 words but among the defects of such an advertisement is that it is too short and may not have all the information that the advertiser wants to convey to the reader. Moreover, the writer of the text or the advertising preamble should remember that the purpose behind the advertisement is to push the reader to buy the product; therefore, he should not use difficult words and use, instead, simple ones. The text has also physical properties like size, font, etc.

1.2.2.1.2 Image

An image, in conjunction with the text, usually has some interpretational component which guides the reader to certain aspects of meaning. مندیل (1983: 168), however, believes that the image has a greater effect than that of the text; therefore, it would be more better to use the image of the product itself or an image of its cover or the results of its use; moreover, the space given to the image should be larger than that given to the text. He (ibid) adds that reusing the same image every time may cause boredom and may not give the desired results.

The image is typically a scene that provides the background for the entire advertisement. The image, however, as Sells and Gonzalez (n.d.: 4) believe, "may or may not feature a representation of the product, and the product may or

may not be "in use"", as, for example, with an image of a tube of toothpaste as opposed to some toothpaste on a brush. In the "before-after" type of advertisement the image component may be more than just one scene or, sometimes, there are other symbols or visual features that are superimposed on the original scene. Finally, it is worth noting that there is a variety of interpretations that the original scene in the image may lend itself to.

1.2.2.1.3 Organization of Elements

The text and image are put together in some organization which, as mentioned by Sells and Gonzalez (n.d.: 5), "is an important component of the overall advertisement" since it "can suggest coherence, some kind of order in which the parts are interpreted, and relevance, which determines the particular kind of meaning that the advertisement has".

1.2.2.2 Advertising Objectives

Mcdaid (2006: 1) and Pope (n.d.: 6) believe that advertising objectives are those communication tasks that a company strives to accomplish in hopes that it can reach specific customers during a particular time frame. Usually, a company that advertises aims to achieve one of three advertising objectives, these are:

- to gain customers' attention and stimulate interest and so to encourage them to make an initial purchase of a new product;
- to convince customers to switch brands. One strategy that a company commonly uses to convince customers to switch to its product brand is for that company to compare product price or quality; and,
- to cultivate brand identity. In this respect the company can associate its brand with imagery (expressions, attitudes, qualities, etc.) that can remind its customers of what it is trying to achieve.

These are in fact the main purposes which the present study will concentrate on in its attempt to match each advertisement considered in the analysis of this study to its purpose and to determine how the components of the advertisement are related to that purpose for which the advertisement is designed first by examining the verbal and visual features and second by investigating those linguistic aspects which are considered characteristic of the advertising language.

1.3 The Principle of Relevance

Sperber and Wilson (1986: vii) write:

> The individual must focus his attention on what seems to him to be the most relevant information available. …; hence to communicate is to imply that the information communicated is relevant. This fundamental idea … that communicated information comes with a guarantee of relevance, we call the *principle of relevance*.

Of Grice's maxims, Sperber and Wilson believe that "it is that of *relevance* which is necessary and sufficient for comprehension in context" (Garman, 1990:368). As a discourse proceeds, the addressee retrieves or constructs and then processes a set of assumptions {I} which the communicator intends to communicate and which should be relevant enough to make the stimulus from which {I} is inferable worth processing given that the communicator needs to attract the addressee's attention.

It becomes clear then that the interests of both communicator and addressee are taken into account to presume a level of relevance which Sperber and Wilson (1986:158) call a level of optimal relevance. One remark concerning this

presumption of optimal relevance is presented by Aronoff and Rees-Miller (2001:409) who say that this presumption, according to Sperber and Wilson, determines how the hearer succeeds in arriving at an interpretation which is not only most informative but is most intended by the speaker. Now the presumption of optimal relevance communicated by every act of ostensive communication which Sperber and Wilson (1986:158) spell out reads as follows:

Presumption of optimal relevance

> (a) The set of assumptions {I} which the communicator intends to make manifest to the addressee is relevant enough to make it worth the addressee's while to process the ostensive stimulus.
>
> (b) The ostensive stimulus is the most relevant one the communicator could have used to communicate {I}.

And here follows the principle of relevance (also called the communicative principle of relevance):

Principle of relevance

> Every act of ostensive communication communicates the presumption of its own optimal relevance.

The principle of relevance claims that inferencing is crucial to communication. It is dependent on the interplay of contextual effects and processing effort, hence it is context-dependent, i.e., the relevance of a proposition

in a context is dependent on the contextual effects it has in that context, thus Sperber and Wilson (ibid.:122) write: “An assumption is relevant in a context if and only if it has some contextual effect in that context”, and “the greater the contextual effects, the greater the relevance” (ibid.:119). Contextual effects are achieved by mental processes which involve a certain effort. This processing effort is another factor to be taken into account in the assessment of relevance, hence “the greater the processing effort, the lower the relevance” (ibid.: 124). In short, human communication creates an expectation of optimal relevance, so the hearer can assume that his first interpretation that fits the context is the intended one. Relevance is then another condition, besides intention and inference, which is essential to explaining human communication.

1.4 Stylistic Analysis

The concept of style goes to the very beginnings of literary thought in Europe. It appears in connection with rhetoric rather than poetics due to its being a part of the technique of persuasion which is an essential element of the language of advertising.

Stylistics can be simply defined as "the linguistic study of style", (Leech and Short, 1981: 12). It is undertaken as an exercise in describing what use is made of language; moreover, it "has been applied to the linguistic habits of a particular writer … at other times, it has been applied to the way language is used in a particular genre, period, school of writing" (ibid: 11). In fact, stylistics has the goal of explaining the relation between language and artistic function. In other words, every analysis of style is an attempt to find the artistic principles underlying a writer’s choice of language. Thus, Leech and Short (ibid: 74) argue that "All writers, and for that matter, all texts, have their individual qualities. Therefore, the

features which recommend themselves to the attention in one text will not necessarily be important in another text by the same or a different author".

1.4.1 Leech and Short's (1981) Model of Analysis

In their book *Style in Fiction*: *A Linguistic Introduction to English Fictional Prose*, Leech and Short (1981: 75) maintain that it is useful to have a checklist of linguistic features which enables them to collect data on a fairly systematic basis. Their checklist is not exhaustive, but rather a list of "good bets", i.e. categories which are likely to yield stylistically relevant information. These categories are placed under general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. Semantic categories are not listed separately since it is possible to arrive at them through other categories as, for instance, when lexical categories are used to find out how the choice of words involves various types of meaning.

1.4.1.1 Lexical Categories

Leech and Short (1981: 75f) classify lexical categories as follows:

General: Is the vocabulary simple or complex? Formal or colloquial? General or specific? Is there any use of specialized vocabulary? To what semantic fields do words belong?

Nouns: Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to perceptions, processes, events, moral qualities, etc.)?

Verbs: Do the verbs carry an important part of the meaning? Are they dynamic (i.e. referring to actions, events, etc.) or stative (i.e. referring to states)? Do they refer to physical acts, psychological states or activities, perceptions, etc.?

Adjectives: Are the adjectives frequent? To what kinds of attribute do adjectives refer? Physical? Psychological? Auditory? Emotive? Evaluative? etc. Are adjectives restrictive or non – restrictive? Gradable or non – gradable? Attributive or predicative?

Adverbs: Are the adverbs frequent? What semantic functions do they perform (manner, place, time, direction, degree, etc.)? Is there any significant use of sentence adverbs (conjuncts such as *so*, *therefore*, *however*, disjuncts such as *certainly*, *obviously*, etc.)?

1.4.1.2 Grammatical Categories

Sentence Types: Does the writer use only statements (declarative sentences), or does he also use questions, commands, or exclamations?

Sentence Complexity: Do sentences have a simple or a complex structure? What is the average sentence length (in number of words)? Is there any complexity in the sentences used and if there is, is it mainly due to coordination, subordination, or other equivalent structures?

Clause Types: What types of dependent clauses are favoured: relative clauses, adverbial clauses, different types of nominal clauses (that – clauses, wh – clauses, etc.)?

Clause structure: Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials, of transitive or intransitive verb constructions)? Are there any unusual orderings (initial adverbials, fronting of an object or a complement, etc.)? Do special types of clause constructions occur (such as those with preparatory *it* or *there*)?

Noun Phrases: Are they relatively simple or complex? Where does the complexity lie (in premodification by adjectives, nouns, etc., or in postmodification by prepositional phrases, relative clauses, etc.)?

Verb Phrases: Are there any significant departures from the use of the simple past tense? For instance, notice the occurrences and functions of the present tense; of the progressive aspect (e.g. *was saying*); of the perfect aspect (e.g. *has / had appeared*); of modal auxiliaries (e.g. *can*, *must*, *would*, etc.)

Other Phrase Types: Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

Word Classes: Are there other types of word classes (e.g. function words: prepositions, conjunctions, pronouns, determiners, etc.)? Are particular words of these types used for a particular effect (e.g. the definite or indefinite article, first person pronouns: *I*, *we*, etc., demonstratives such as *this* and *that*; negative words such as *not*, *nothing*, *no*)?

General: Are there any general types of grammatical construction which are used for a special effect (e.g. comparative or superlative constructions)?

(Leech and Short, 1981: 76 ff)

1.4.1.3 Figures of Speech

Under this heading, Leech and Short (1981: 76 ff) deal with features which depart in some way from general norms of communication by means of the language code, for instance, exploitation of regularities of formal patterning, or of deviations from the linguistic code. For identifying such features, the traditional figures of speech (schemes and tropes) are useful categories.

1. Grammatical and lexical schemes: Are there any cases of formal and structural repetition (e.g. anaphora, parallelism, etc.) or of mirror – image patterns (e.g. chiasmus)? Is the rhetorical effect of these one of antithesis, reinforcement, climax, etc.?

2. Phonological schemes: Are there any phonological patterns or rhyme, alliteration, etc.? Do vowel and consonant sounds cluster in particular ways?
3. Tropes: Are there any obvious violations of, or departure from the linguistic code? That is, are there any semantic or syntactic deviations?

   In fact, such deviations are considered to be the clue to special interpretations associated with traditional figures of speech such as metaphor, simile, irony, etc. (ibid.)

1.4.1.4 Cohesion and Context

Under cohesion, ways in which one part of a text is linked to another are considered. For example, does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? Or does it tend to rely on implicit connections of meaning? What sort of use is made of cross – reference by pronouns (e.g. *he*, *she*, *it*, *they*, etc.), by substitute forms (e.g. *do*, *so*, etc.) or ellipsis? Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field? (Leech and Short, 1981: 79).

Under context, Leech and Short deal with the external relations of a text or a part of a text, seeing it as a discourse presupposing a social relation between its participants. In other words, does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues (e.g. first – person pronouns: *I*, *me*, *my*, *mine*) are there of the addresser – addressee relationship? (ibid.)

1.5 Data Analysis

The data is selected from various texts chosen from (30) advertisements

published in English (British and American) and Arabic quality magazines within the period 2003 – 2008. The analysis of this selection of print advertisements specifically focuses on the ways (particularly via 'relevance' as a pragmatic device) the message is communicated by examining the verbal and visual effects and how these go side by side in the overall organization of an advertisement. Thus, beside the linguistic aspects, the analysis takes into consideration pictures, drawings and other extralinguistic tools.

Broadly speaking, the present paper deals with the pragmatic analysis of these selected advertisements to investigate what effects and influences the text and image in a print advertisement have on addressees i.e. readers and, consequently, how writers employ these as two important elements in the organization of the overall advertisement to communicate thoughts and construct linguistic messages. More specifically, the main focus of this analysis is how the notion of 'relevance' as one of Grice's four maxims of conversational implicature works in this discourse by examining advertisers' intended meanings, their assumptions, their purposes or goals or any kind of action. So, the focus is on those aspects of meaning that cannot be predicted by linguistic knowledge alone – taking into account the reader's knowledge about the physical and social world (Peccei, 2001: 5). It must therefore be noted that Sperber and Wilson's communicative principle of relevance will be taken as a model in the pragmatic analysis of data in both of the languages under investigation.

As for the second type of analysis, namely the statistical analysis of Arabic and English data, the study will make use of the relevant features mentioned in Leech and Short's (1981) model of analysis. This type of analysis is considered to be essential in that the rates and frequencies of such analysis are vital for our contrastive analysis.

1.5.1 English Texts

1.5.1.1 Pragmatic Analysis

To begin with, % 46.6 of the advertisements which comprise the English data are designed with the aim to introduce a new product; namely, Ads 1, 4, 6, 7, 9, 13, and 14. Ads 2, 5, 8, 10, and 12 are intended to erect huge signs that will motivate consumers to switch brands comprising 33.3 % of the English data. And only 20% of the total number of the advertisements is designed to provide a positive association for the brand, this is the case with Ads 3, 11, 15.[1]

In the advertisement for 'LYSOL® Disinfectant Spray' (see A1)[2] we see an image of a little girl in her home and she is about to pick the telephone receiver on the surface of which lots of germs and bacteria are pictured. The line of text that is set against this image reads: 'Viruses can live on surfaces for days.' At the bottom of the page we read the phrase 'Disinfect To Protect' accompanied by the text:

> **FACT: LYSOL kills the flu virus.**
> Use LYSOL Disinfectant Spray on commonly touched household surfaces, such as doorknobs, countertops, light switches and telephones, to kill 99.9% of the viruses and bacteria that can make your family sick.

To have a safer, healthier home is one of the basic human needs, which is in focus here. This product is advertised as 'an ultimate germ killer' through the use

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[1]As there isn't enough space to show the importance of the interaction between the text and image that helps to arrive at the intended purpose of each advertisement in both English and Arabic corpuses, only two samples from each of these three categories: "introducing a new product, convincing consumers to switch brands, and cultivating brand identity" will be displayed.

[2]A1 is the first page of the appendix and all the following pages are annotated in the same manner – A2, A3 etc.

of certain words like *kill*, *disinfect*, and *protect* in addition to the use of the percentage 99.9% which is exploited here as an attention-seeking device, by implying that it has a huge persuasive power which gives an additional value to this advertisement in terms of influencing people to buy this particular product. In other words, the message implied here is that some other trademarks may not work in the same effective way to help stop the spread of germs and illness and so keep family members germ free.

In another advertisement for 'Professional Dress Shop' (see A 4) the focus is on what the bride needs in her special day. This is quite obvious from the use of such expressions as *'the greatest dress'*, *'the greatest day*, *'less than'*, *'the best selection of designer dresses'*, *'the most reasonable prices'* which all have the comparative form of the adjective to imply that the dress, for the bride, is the most important aspect of her wedding and that the wrong dress can run the whole experience; therefore, having an elegant dress at such an affordable price in such a high-class wedding Boutique can turn any bride's dream wedding into brilliant reality. In this advertisement '*I do*' is the sentence with which the text begins. The rest of the text reads: '*The greatest day of your life deserves nothing less than the greatest dress in the world*'. The line of text written close to the bottom of the page is '*Now make your way into Sherin's Bridal where you'll find the best selection of designer dresses at the most reasonable prices*'. In the picture with which these texts go we see a young woman wearing an elegant wedding gown and looking forward through a huge window to something that the advertisement does not specify what it is exactly, as if she is looking ahead to her dream wedding, the dream of her life.

The picture that accompanies the text from a Crest® SpinBrush® advertisement (see A2) is of two brushes: an ordinary manual toothbrush which is pictured just behind Crest SpinBresh, the new product. There are then the

following two expressions ‘Holiday past’ and ‘Holiday present’ written next to each of these two brushes respectively. In addition to these two expressions, the use of the percentage 70% and the comparative expression 'more … than' in the sentence 'Crest SpinBrush Pro Clean battery-powered toothbrush removes up to 70% more plaque in hard-to-reach places than your ordinary manual toothbrush' are all employed to persuade the reader to leave behind the old product and use the new one instead.

In an advertisement for a shaving tool (see A8) we see a man holding a shaving tool and moving it along his neck which, together with his face, look very smooth and shiny. The text which accompanies this picture begins with the title 'Designed to conquer the neck'. It becomes evident that the picture and text in this advertisement work together to convey the idea that ‘the neck’ is the point in focus. The use of such words as *conquer*, *unique*, *freely*, *perfectly*, *even*, *sense* and *simplicity* all imply that the tool advertised is the best solution to have a shaving process free from any difficulty even in the neck. But, as it often happens with advertisements, it is not clearly stated that the device offered is the best, but simply better than another the reader currently has (or that he has previously had), and it is up for that reader to decide. Hence, the implied message in this advertisement is that the shaving process, especially in the neck, may become easier with the choice offered.

As an example of that type of advertisements in which the advertiser associates his brand with imagery (expressions, attitudes, qualities, meanings, etc.) to further enhance the brand so that consumers can better perceive it positively (i.e. cultivating brand identity), we have A11 which is an advertisement for a new Nestlé Crunch product. In the upper half of the page part of the old product which is a bar of chocolate in its plain form is pictured. Near the bottom of the page we see the new product which is pictured in a way that brings out the kid in people, so

it's an image of a candy bar with milk chocolate and crisped rice mixed in, containing a caramel centre with the caramel melting down on just one side of the bar. In the middle of the page there is another image of Nestlé Crunch wrapped. The text is divided into parts. 'Far from plain' is written below the image of the old product. 'Even farther' and 'NEW NESTLĒ CRUNCH WITH CARAMAEL' are each written above each of the two images of the new product. Close to the bottom of the page we read the text: 'Introducing the perfect combination of crunch chocolate and a smooth layer of sweet, creamy caramel. It's a taste that's way beyond plain chocolate' which ends with the question 'WHY BE PLAIN? WHEN YOU CAN BE CRUNCHY'. The interplay between the image and the text and the use of certain expressions to designate the old product and the new one imply that the latter, unlike the former, delivers a thrilling experience of taste, texture and sound.

Cultivating brand identity seems a powerful aspect of yet another advertisement which is an advertisement for a Delta faucet (see A3). Thus, we find that the new product which Delta has innovated over time is endowed with smart features that help people use water in better ways, unlike the old product which tends to droop over time. This is obvious, first of all, from the design of the advertisement that makes the advertising very direct and to the point by placing an image of the product against a dark background making the new pull-down faucet look picture perfect. Then comes the role of the text which describes this Delta's revolutionary new water delivery system to enhance the image. Some of the sentences used in the text to show how DELTA offers a product that is built to last are the following: 'Goes far when you need it, stays put when you don't', 'it's a new solution to an age-old problem', 'there is no need to worry about it …', 'It's one of the many ideas that make a Delta faucet more than just a faucet'.

1.5.1.2 Statistical Analysis

In the analysis conducted below, the description serves to give a global view of the statistical characteristics of the English data as a whole. The rates and frequencies of the intratextual components of style in the texts selected as well as those of certain devices used to help understand the intended message of every advertisement allow making the following inferences.

1.5.1.2.1 Lexical Categories

As far as nouns are concerned, it is observed that concrete nouns (54.1%) are used more frequently than abstract ones (45.8%). One possible conclusion in this respect is that there is dominance of the appeal to concrete language which is more necessary for advertising than abstract language since the former reveals the individual nature of the product being advertised. It expresses connections to physical things. It is also specific and cannot be argued with. Abstract language, on the other hand, is non-specific and shows nothing. It sounds "smart" but is actually vague as it attempts to express connections to ideas, beliefs, and other matters not physical: things we can't see, touch, taste or feel.

As for the types of verbs, the frequency rates show equilibrium in the use of dynamic verbs which stand at (50.9%) and stative verbs which amount to (49.09%). This balance suggests that advertisers tend to describe the demonstrable characteristics of a product by telling what it is, how it works or how it is made through the use of dynamic verbs and at the same time they use an emotive appeal to stress the ways in which the product will give personal satisfaction, to suggest that the product will satisfy the person's need for love, comfort, or prestige by using such stative verbs as *love*, *feel*, *need*, *want*, *satisfy*, *deserve*, *fit*, and *experience* which the are the most recurrent stative verbs.

Concerning verb transitivity, it is found that the frequency rates of transitive verbs (81.8%) are higher than those of intransitive ones (18.1%). This reveals a preference in using the predicate as a carrier of the highest load of information. It also shows a tendency towards a greater use of sentence end – focus than of subject thematization.

Within the category of adjectives, attributive adjectives show higher rates of frequency (73.8%) than those of predicative ones (26.1%). Such rates indicate that advertisers are more interested in modifying single nouns directly without the use of copular verbs. Such type of modification is more concise. Likewise, the rates of dynamic adjectives which manifest higher frequencies (71.2%) than those of stative ones (28.7%) show that those advertisers are interested in describing actions rather than states. Regarding gradable and non-gradable adjectives, the former has the highest rates of frequency (63.3%) in comparison with the latter which amounts to (36.6%). This points to the greater interest, on the part of the copywriters to concentrate, in their description of the product, on the absolute qualities (e.g. *new*, *greatest*, *f*inest, *favourite*) rather than relative ones (e.g. *unique*).

Moving to the category of adverbials, the majority of the members of this category function adverbially (73.9%) rather than as modifiers (26.08%). This is in line with the basic function of adverbs in indicating the circumstances related to the occurrence of actions and states. As for their semantic types, adverbs expressing manner are higher in their frequency rates (39.1%) than adverbs of time, place, and degree which stand at (21.7%), (21.7%), and (17.3%) respectively. One plausible conclusion is that the specification of the 'how' dimension is more relevant to the writers of advertising texts than other dimensions.

1.5.1.2.2 Grammatical Categories

All texts show significantly a higher frequency rate of statements in

comparison with the other functional clause types. This rate stands at (73.4%). This is natural since all the advertising texts are mainly concerned with the conveyance of an idea, argument, or a piece of information, without requiring either an answer or action from the reader. Commands figure lower in our corpus (25.3%) due to the fact that neither salespersons nor advertisers have the power to issue orders to people. Questions come in the third rate at (1.2%).

The next grammatical unit of finite and nonfinite clauses shows that finite clauses are the dominant recurrent type, at a frequency rate of (70.8%) in comparison with that of the nonfinite ones (29.1%). Since the use of nonfinite clauses helps in achieving brevity, their low frequency shows that the advertisers are more concerned with delivering their messages in the most explicit forms rather than rendering the advertising texts briefer or more economical.

Another noticeable linguistic device is manipulation of verbs through tense shifting. The corpus of English advertising texts exhibits the dominant usage of the present tense (96.5%). In English, the present tense is the so-called "unmarked" tense used for characterization of habitual actions, narration of historical present, reporting mental or emotional state, commenting on immediately accompanying actions and demonstration or explanation of the individual acts involved (Gramley and Pätzold, 2002: 113). The present tense verbs help English advertisements to characterize and portray the desirable situation, express positive thoughts and comments, and show the benefits of the advertised object. Future tense usage appears to be quite limited (3.4%). Though future tense, in the case of advertising, is used to characterize and portray a positive picture or to express promises and certainty for a future event, the reason why its usage is quite limited in English advertising texts might be attributed to the fact that future tense, unlike the present, does not help to create a more intimate relationship with the addressee.

As far as sentence complexity is concerned, it is noted that simple sentences constitute (76.3%) of all the sentences, vis – a – vis (19.7%) and (3.9%) for complex and compound sentences respectively. This supports the advertising copywriters' belief that it will get better effect to use simple sentences than complex and compound ones, because the readers will get bored on reading complex sentences. Another reason is to reduce the cost of advertising, and effectively stimulate the consumers.

1.5.1.2.3 Stylistic Devices

The analysis conducted below tends to show the significance of statistical data in describing the raters and frequencies of certain devices advertisers often use to increase the readability and appeal of an advertisement and to arouse consumers' interest of buying the product. The most noticeable and common devices detected in the data are the following:

Personification abounds in the data, with (44) instances. Translated into rates, personification accounts for (42.3%) of all stylistic devices. This indicates that in all texts there is a tendency to endow the products with human emotion, to make them amicable to consumers.

Alliteration comes in the second place with a frequency rate at 24.03%. Alliteration (the use of catchy sounds) is commonly exploited in the advertisements to make them interesting and memorable.

The method of repetition is also common in English advertisements (23.07%) as it carries a high emotional and expressive value which contributes to the persuasion and agitation of the audience. It helps to impress the audience through the constant emphasis of key words and ideas.

Simile is another figure of speech used in English texts (5.7%). Its use helps

to emphasize positive values of the advertised object or to strengthen emotional representation of a certain aspect in an imaginative way.

Parallelism is found in the English texts with only five instances, i.e. 4.8%. Though, in the texts chosen, parallelism is not extensively used, it is one of the most useful and flexible rhetorical techniques which imparts grace and power to the text.

1.5.2 Arabic Texts

1.5.2.1 Pragmatic Analysis

The analysis of the advertisements which comprise the Arabic data reveals that 53.3% of them are designed to instruct the consumers regarding the introduction of a new product and its availability in the market, these include Ads. 1, 2, 5, 7, 8, 9, 11, and 12. On the other hand, the goal of Ads 3, 4, 6, 10, and 15 which comprise 33.3% of their total number is to persuade consumers to switch brands. And only 13.3% of them (Ads. 13, 14) are designed to inform the public about new uses of the old product.

In the advertisement for Suzuki Grand Vitara (a sport utility vehicle) (see A20) the production team's unifying goal is to produce a vehicle that would free the spirit and open paths where none existed before. This goal is encapsulated in the sentence ‘حرية لا تعرف حدوداً’ which is written below an image of a sporty 4×4 vehicle. The text that follows lays greater emphasis on this freedom by repeating the word ‘حرية’ two times in the sentence ’هناك حرية جديدة في الهواء كما هي على الأرض، حرية الاستكشاف ...‘. The text proceeds to display this vehicle's agility, efficiency, and ease of use regardless of road surface through these sentences: ’اصعد على متن جراند فيتارا وستشعر بالحماس مع محركها القوي والاقتصادي في استهلاك الوقود. انطلق بها على أي من تضاريس الطرف الوعرة وشاهد ماذا يفعل الدفع الرباعي الحقيقي 4×4 على الطرقات والمنعطفات‘. Finally the text ends with another mention of the word ‘حرية’ in the sentence ’حقاً

'إنها آلة الحرية' to imply that it is a vehicle that families and outdoor enthusiasts can use in a variety of demanding situations. This is also made evident in the picture, where we see five images that are simultaneously projected to show how it is usable even in extreme surface conditions.

In another advertisement for a paint product called 'Lady' (see A26), the message is: 'This is a Jotun product' which is made crystal clear by the advertiser's efforts to communicate specific qualities that make purchasing this new product faster and easier by picturing it in an attractive and memorable way to establish customer loyalty to that product, something that is quite obvious from the way the text and image are formulated. So, we find this text 'تنظيف سهل لجدران متألقة كمنزلك' which is written next to an image of a lady (due to the name of the product 'lady') wearing a long dress whose color resembles the color of one of Jotun's products, she is holding the ends of her dress and moving in the air as if she were dancing in a pool of paint; in short, it is an image which visualizes the beauty and purity of the product. Below this image there is another text which reads 'لأنك تتباهين دوماً بالإشراق الذي يميّز منزلك في كل آونة، ابتكرت لك جوتن دهانات "ليدي". إنها دهانات جدران داخلية عالية الجودة يمكن وبكل سهولة تنظيفها وإزالة البقع والشوائب عنها. تتوفر بألوان صقل مميزة لتتناسب وذوقك الرفيع. ' and which ends with the sentence 'عبّري عن جوهرك' because the essence of a woman is as pure as Jotun coatings. This is enhanced by three more images which picture the qualities of the product, these are: 'تنظيف سهل', 'رائحة طيبة', 'لون يدوم'.

A common strategy for a company to convince customers to switch from competitors' brands to its product brand is to compare product price or quality which is obviously the objective of the advertisement for the Dove beauty bar soap (see A30). It has a picture of Dove soap occupying the whole page with a blank background and one line of text 'لأنه موجود هنا' written at the top of the picture. The text that is given at the bottom of the page next to another image of the product emphasizes some important qualities that distinguish it from other products making

it sound as if it cares about the customers; the text reads: 'مع دوف الموضوع يختلف. ما الذي يميز دوف عن الصابون العادي؟ ببساطة، دوف ليس صابونا عاديا. فهو يحتوي على كريم نقي يرطب بشرتك أكثر من أي صابون عادي. الترطيب اليومي هو سر جمال البشرة. ومن يعرف عن الترطيب أكثر من دوف؟ '. The other page has lots of pictures representing other competitors' brands. Among these pictures is this line of text: 'ما تحتاجه بشرتك لتكون مرطبة وجميلة. ليس هنا. '. It is thus an invitation for those who have dry skin to leave all the other products behind and try Dove beauty care products so that their skin becomes softer and better.

Brand switching is the objective of yet another advertisement; it is an advertisement for Pampers diapers (see A18) which offer greater benefits than those of other competitors like 'حرية حركة', 'نشاط', and 'حيوية', these benefits are highlighted in the text written at the bottom of the page, the text reads: 'حفاضات بامبرز نشاط وحيوية بالنظام الثلاثي للمرونة تمنحك كل ما تحتاجه لترقص وتركض وتلعب بحرية أكثر. ستشعر بملاءمتها المثالية بفضل الاطراف الاكثر مرونة حول الخصر ومحيط الساقين المطاطي للغاية وأرفع حشوة ماصة لراحة منطقة ما بين الساقين. الآن يمكنك بكل سهولة أن تقوم بحركاتك الخاصة ... يا فنان.'. The whole thing is then summarized in this line of text 'لا توجد حفاضة أخرى تمنح طفلك حرية حركة أفضل من بامبرز نشاط وحيوية' describing an image of a baby wearing Pampers and dancing happily together with his parents on both of his sides and some other people behind.

The primary motivation of the overall organization of an advertisement for Kenwood Cooking Chef (see A28) is to 'cultivate brand identity', for it is designed in a way to attract the consumers to the new culinary possibilities offered by this product which is the latest development in Kenwood's 60 year history in food preparation. In this respect, the text and image work together to highlight the new product features. So, in the picture we see different dishes which show how consumers, with the new cooking chef, can try and enjoy new recipes. To increase the appeal of the product the advertiser chooses to write the word 'الإتقان' at the top

of the image. And to direct the consumers' attention to the new brand features we read in the text many expressions that further increase the brand's image in the minds and hearts of those consumers; the text is as follows:

لأكثر من ستين عاماً ظلت كينوود تجعل من ربات البيوت طهاة ماهرات في تحضير شتى أنواع الطعام وهذا بفضل أجهزة كينوود شيف ومايجور التي أرست المعايير في الجودة والابتكار. واليوم ما زلنا ملتزمين من خلال تقديم موديلات جديدة من أجهزة كينوود شيف ومايجور التي تمزج ما بين أحدث التكنولوجيا والاستعمال السهل من خبراء أجهزة تحضير الطعام. فإن كنت ترغبين في الإتقان الذي يشهد به اللسان استعملي أجهزة كينوود الآن!! كينوود 60 عاماً في رسم البسمة على وجوه الملايين ولا زالت تسعد المزيد كل يوم.

If we read the text and examine the picture in the advertisement for Luna milk (see A29) we immediately realize that it has been designed to, again, 'cultivate brand identity' as it directs the consumers' attention to a new feature of the product which is that it is 'long life'. In the picture everything is white: the background, the china, the table cloth, and even the clothes of those people appearing in it. There then comes that part of the picture in which we only see the fingers of a woman holding the product and pouring the milk into the glass from a distance to covey the image that it is really 'long life'. The people in the picture, the father and the kids, are all smiling which is why we find the expression 'ابتسامتك للحياة' written on an arrow directed towards those people. Below the image we read the text 'الحليب بكل خيراته والطعم العيلة اختارته' which proceeds as follows:

جديد لونا حليب طويل الأجل طبيعي 100% يحتوي على كل خيرات الحليب من أجل صحة دائمة وعظام قوية ونشاط وحيوية ولطعمه اللذيذ والغني سيحبه كل أفراد الأسرة لن تكوني بحاجة بعد اليوم لشراء الحليب كل يوم. حليب لونا طويل الأجل يدوم طويلاً ليجعل حياتك أسهل وصحة أفراد أسرتك أفضل.

Statistical Analysis

The comparison of the rates and frequencies of the linguistic components of style in the Arabic texts allows us to draw the following inferences about their

intratextual significance.

1.5.2.2.1 Lexical Categories

As far as nouns are concerned, the corpus of Arabic advertising texts exhibits the dominant usage of the abstract nouns (60.3%) over the concrete ones which amount to (39.6%). This implies a tendency on the part of Arab advertising copywriters to use abstract nouns and their non-tangible qualities to inspire and connect with the inner person owing to their belief that the intangible nature of abstract nouns means that people have to create their own meaning. They thus are a route to deeper thought.

Moving to the types of verbs, the corpus of data shows that the category of dynamic verbs has the highest rates of frequency (70.2%) in comparison with that of stative verbs which amount to (29.7%). The reason might be that in terms of using dynamic verbs the advertisement will produce better feeling effects; therefore, Arab copywriters use dynamic verbs so that they could touch the consumers' hearts. In this way, they will have impulses to buy the product.

Concerning verb transitivity, the collected corpus of Arabic advertisements exhibits relative equilibrium in the use of transitive and intransitive verbs: (50.6%) and (49.3%) respectively. This reflects a remarkable balance between end – focus through transitivity and subject – verb focus through intransitivity and consequently parallel structuring of information.

As for the category of adjectives, we may observe in our list of advertisements that gradable adjectives outnumber non-gradable ones: (66.2%) for the former and (33.7%) for the latter. This stresses the desire on the part of Arab advertisers to describe qualities that can be measured in degrees.

Finally, the lexical category of adverbials in the Arabic data shows that frequency adverbials account for about (39.3%) of all the other types of adverbials.

This is in line with the purpose of advertising which is to introduce and describe the performance of the products; they are therefore often employed to illustrate the function and nature of the advertised item. Time adverbials show higher frequency rates (33.3%) than those of place adverbials (21.2%). These rates confirm the fact that advertising texts tend to have a more pronounced temporal bend than a locative one. Degree adverbials come in the last place with a frequency rate of about (6.06%).

1.5.2.2.2 Grammatical Categories

With respect to the distribution of sentences according to their communicative function, the corpus material provides that the most common types of sentences used in the language of Arabic advertisements are statements (77.4%). This is natural since statements are considered to be the most neutral sentences whose function is to present certain information or inform about a state. Further, they usually introduce positive qualities and characteristics of the advertised object. The second type of sentences occurring in Arabic advertising language, as provided by the corpus material, is commands (20.4%). In their typical form, commands contain no subject or operator; instead, they involve a predication with an imperative verb. Normally, an imperative refers to some future action which the reader is urged to perform. In addition, some advertisers choose to use the imperative to catch the eye of people looking for a sense of direction. It should be stressed, however, that imperatives in advertisements do not express orders, prohibition or demands. On the contrary, imperatives are used to stimulate and advise readers on taking action in a respectful or user-friendly way. With respect to questions, they are not as popular as the two former sentence types in the language of Arabic advertising (2.1%). Mostly, questions are used in order to intrigue and

interest the addressee. The majority of questions are rhetorical. The answer to such questions is either self-referential or it is given in the body text.

As is seen from the collected corpus material, finite clauses are the most typical type used in Arabic advertisements with a proportion of (60.9%) in comparison with that of non-finite ones (39.02%). The possible reason might be that with finite clauses advertising language will be more easily understood and, consequently, the advertising messages will be more clearly presented.

As for the time perspectives in Arabic advertisements, the corpus material exhibits a dominant usage of the present tense with a frequency rate at (88.2%). This is because the present tense infers that the action is happening now and that everything being said is a "general truth". It also helps to create a more intimate relationship with the addressee. In contrast, past tense verbs do not frequently occur in Arabic advertising texts having a frequency rate at (8.2%) due to the fact that past tenses indicate a negative state of affairs or an event which existed or took place prior to the moment of speech. And the reason why future tenses are quite limited (3.5%) might be that in the case of advertising future tense functions relate with the present tense functions.

Another criterion of the readability of the advertising text is sentence structure. The investigation of the sample advertisements shows that simple sentences are more frequently used in the language of Arabic advertising (58.5%) than both complex (29.2%) and compound (12.1%) sentences. Though multiple sentences are sometimes used in Arabic advertising to stress the meaning or to make the structure clear, the frequent use of simple sentences proves the Arab advertisers' desire to reduce the difficulty of the text, convey a mood of action, and; moreover, make the paragraph powerful. All these are in harmony with the ultimate goal of advertising which is to persuade readers to buy the product.

1.5.2.2.3 Stylistic Devices

The following statistical data describe the rates and frequencies of a variety of stylistic devices which Arabic advertising language employs as they help to express ideas in an impressive and more effective way which contributes to enhancing the effect of persuasion. The analysis reveals that the most noticeable and common devices in the corpus material are the following:

As it gives the product a focus, reinforcing the readers' memory, repetition which stands at (54.6%) is the most common device used in Arabic advertising texts.

With respect to personification, it occurs in Arabic advertising language with (28) instances only, i.e. (19.8%). Mostly, personification makes the advertised object, when attributed human qualities, seem more attractive and familiar.

Alliteration comes in the third rate at (13.4%). Though it is not widely employed in Arabic advertising texts, its use helps to make the text more easily remembered by the audience. It can also achieve an emphatic effect of the meaning.

As for metaphor and simile, these appear to be not very frequent in the collected corpus of Arabic advertisements. It can be observed, however, that metaphor shows a higher frequency rate (9.2%) than that of simile (2.8%). This confirms the tendency on the part of Arab copywriters to use metaphor first because of its importance in making a lot of sense; and, second it asserts a fundamental resemblance between two terms that one does not expect to see associated and does so in a way that opens up new implications.

1.6 Contrasting English and Arabic Data

This section will bring together the outcome of juxtaposing the English and Arabic data for the sake of systematic analysis to get at the similarities and

differences in the deployment of the various linguistic and literary aspects in the language of the printed advertisement to raise the readers' awareness of advertising objectives and, importantly, the persuasive power of advertising. The order of the categories and the organization of the discussion follow those of the previous section.

1.6.1 At the Pragmatic Level

The text usually performs the function of anchorage through which the image is interpreted. Following the approach we have adopted here of calculating the relevance of the text to image by investigating the techniques the English and Arab advertisers adopt when making claims for their products, it can be observed that examining the interplay of the verbal and visual effects reveals particular objectives which those advertisers try to achieve, these are: cultivating brand identity, convincing consumers to switch brands, and introducing a new product. Of these three objectives, it can also be observed that instructing the consumers regarding the introduction of a new product in both English (46.6%) and Arabic (53.3%) advertisements manifests the highest rates of frequency in comparison with the other two objectives. This shows that the focus in both languages is on encouraging customers to make an initial purchase of a new product.

Table -1- Frequency of advertising Objectives in English and Arabic Advertisements

Type	Totals		Introducing a New Product		Convincing Consumers to Switch Brands		Cultivating Brand Identity	
	No.	%	No.	%	No.	%	No.	%
English	15	100.0	7	46.6	5	33.3	3	20
Arabic	15	100.0	8	53.3	5	33.3	2	13.3

1.6.2 At the Linguistic Level

1.6.2.1 Lexical Categories

In both English and Arabic data, it has been found that there is variation in the use of abstract and concrete nouns. In Arabic, abstract nouns are used more frequently than concrete ones: (60.3%) for abstract nouns and (39.6%) for concrete ones. This indicates that in Arabic there is relatively higher appeal to abstract values and entities than to concrete entities. Conversely, in the English data, concrete nouns are used more frequently than abstract ones: (54.1%) for the former and (45.8%) for the latter. Such frequency rates confirm the conclusion already drawn in the discussion of types of nouns to the effect that, generally, English advertisements have a greater tendency towards concrete entities than towards abstract ones.

Table -2- Frequency and Type of Nouns in English and Arabic advertisements

Type	Totals		Abstract		Concrete	
	No.	%	No.	%	No.	%
English	179	100.0	82	45.8	97	54.1
Arabic	189	100.0	114	60.3	75	39.6

As for the types of verbs, the English and Arabic data show variation in their use of dynamic and stative verbs. In English, the frequency rates show relative equilibrium in the use of dynamic verbs which stand at (50.9%) and stative verbs whose percentage is (49.09%). This balance expresses a wish on the part of English advertisers to make the information accessible to audience more effectively, to capture their attention and by means of using both types of verbs to

persuade them to buy the product or behave in a particular way. By contrast, it is found that, in Arabic data, the category of dynamic verbs has the highest rates of frequency (70.2%) in comparison with the category of stative verbs which stands at (29.7%). This proves the Arab advertisers' desire to show the qualities and benefits of the advertised products through the use of dynamic verbs, as these express a wide range of actions which may be physical, mental, or perceptual as opposed to stative verbs which purely express a state in which there is no obvious action.

Table -3- Frequency of Dynamic and Stative Verbs in English and Arabic Advertisements

Type	Totals		Dynamic		Stative	
	No.	%	No.	%	No.	%
English	**110**	**100.0**	**56**	**50.9**	**54**	**49.09**
Arabic	**84**	**100.0**	**59**	**70.2**	**25**	**29.7**

Concerning verb transitivity, it is noted that transitive verbs, in the English data, manifest the highest rate of frequency (81.8%) in comparison with the intransitive ones which amount to (18.1%) only. This indicates that in the English language there is appeal to end – focus type of information structure. By contrast, the Arabic data exhibits equilibrium in the use of transitive and intransitive verbs, each with a frequency rate at (50.6%) and (49.3%) respectively. This balance between end – focus through transitivity and subject – verb focus through

intransitivity reflects the Arab advertisers' appeal to parallel structuring of information.

Table -4- Frequency Transitive and Intransitive Verbs in English and Arabic advertisements

Type	Totals		Transitive		Intransitive	
	No.	%	No.	%	No.	%
English	88	100.0	72	81.8	16	18.1
Arabic	83	100.0	42	50.6	41	49.3

As far as adjectives are concerned, in both languages, gradable adjectives are used more frequently than non-gradable ones: (63.3%) in English and (66.2%) in Arabic. This stresses the fact that both English and Arabic advertisers usually tend to use adjectives which describe qualities that can exist in different strengths rather than those which express extreme qualities.

Table -5- Frequency and Types of Adjectives in English and Arabic advertisements

Type	Totals		Gradable		Non-gradable	
	No.	%	No.	%	No.	%
English	101	100.0	64	63.3	37	36.6
Arabic	80	100.0	53	66.2	27	33.7

As regards adverbials, the statistics shows that frequency adverbials, (39.1%)

in English and (39.3%) in Arabic, are more frequently used than time, place, and degree adverbials. These rates show that the specification of the 'how' dimension is more important to the English and Arab advertisers than other dimensions.

Table -6- Frequency and Type of Adverbials in English and Arabic advertisements

Type	Totals		Frequency		Time		Place		Degree	
	No.	%	No.	%	No.	%	No.	%	No.	%
English	23	100.0	9	39.1	5	21.7	5	21.7	4	17.3
Arabic	33	100.0	13	39.3	11	33.3	7	21.2	2	6.06

1.6.2.2 Grammatical Categories

In the English and Arabic data, statements show the highest rates of frequency: (73.4%) and (77.4%) respectively in comparison with the other functional clause types. The English and Arab advertisers' extensive use of this functional clause type can be attributed to the fact that statements represent the type of exchange offering information which is the major function of advertising.

Table -7- Frequency and Type of Functional Clauses in English and Arabic Advertisements

Type	Totals		Statements		Commands		Questions	
	No.	%	No.	%	No.	%	No.	%
English	83	100.0	61	73.4	21	25.3	1	1.2
Arabic	93	100.0	72	77.4	19	20.4	2	2.1

The similarity between the two languages extends to the area of finite and nonfinite clauses. It can be shown that finite clauses are the most typical type used in both English and Arabic advertisements with a proportion at (70.8%) and (60.9%) respectively. There is then a tendency for delivering a message in a more unmarked style, as reflected in English and Arab advertisers' higher use of this structure.

Table -8- Frequency of Finite and Nonfinite Clauses in English and Arabic Advertisements

Type	Totals		Finite Clauses		Nonfinite clauses	
	No.	%	No.	%	No.	%
English	120	100.0	85	70.8	35	29.1
Arabic	123	100.0	75	60.9	48	39.02

It also appears that the two languages are rather similar concerning their use of time perspectives. Therefore, the present tense, in comparison with the past and future tenses, is most often used in English (96.5%) and Arabic (88.2%) advertisements to denote the existing state of affairs or background situation which is usually positive.

Table -9- Frequency of the Tenses Used in English and Arabic Advertisements

Type	Totals		Present		Past		Future	
	No.	%	No.	%	No.	%	No.	%
English	87	100.0	84	96.5	_	_	3	3.4
Arabic	85	100.0	75	88.2	7	8.2	3	3.5

As for sentence complexity, both languages favour the use of simple sentences: (76.3%) in English and (58.5%) in Arabic. Advertising language must be simple; it can not afford to be complicated and clumsy; therefore the preference, in both languages, to use simple sentences which are usually easy to remember is in line with one main aim of advertisements which is to be memorable and recited.

Table -10- Frequency of Simple, Compound, and Complex Sentences in English and Arabic advertisements

Type	Totals		Simple		Compound		Complex	
	No.	%	No.	%	No.	%	No.	%
English	76	100.0	58	76.3	3	3.9	15	19.7
Arabic	82	100.0	48	58.5	10	12.1	24	29.2

1.6.2.3 Stylistic Devices

In both English and Arabic corpuses, there is a tendency to use certain stylistic devices which are considered as tools of persuasion. Both types of data, although proportionally different, use the following figures of speech: repetition, personification, alliteration, and simile. Among these stylistic devices, personification (42.3%) is more frequently used than both alliteration and repetition whose use is relatively equal in the English data: (24.03%) and (23.07%) respectively. In Arabic, the method of repetition has the highest rate of frequency (54.6%) in comparison with personification and alliteration which amount to

(19.8%) and (13.4%) respectively. Simile is found in the English corpus to have a frequency rate of (5.7%) whereas in the Arabic corpus it stands at (2.8%) only. It can also be observed that parallelism is characteristic of the English language only having a frequency rate of (4.8%) whereas metaphor is Arabic specific accounting to (9.2%).

Table -11- Frequency of Stylistic Devices in English and Arabic Advertisements

Stylistic Devices	English Texts		Arabic Texts	
	No.	%	No.	%
Repetition	24	23.07	77	54.6
Personification	44	42.3	28	19.8
Alliteration	25	24.03	19	13.4
Simile	6	5.7	4	2.8
Metaphor	_	_	13	9.2
Parallelism	5	4.8	_	_

1.7 Conclusions

A close analysis of (OR: Calculating the relevance of Text to Image in)the collected corpus of English and Arabic advertisements shows that despite 'informing the consumers regarding the production of a new product' is the most common objective which both English and Arab creators of advertisements try to achieve, the two languages exhibit both similarities and differences in terms of their linguistic and literary aspects. These are summarized in the following points:

The major area of similarity is that of grammatical categories. Both languages are similar in the following respects:

- Statements are far more frequently used than other functional clause types.
- Finite clauses show rates comparatively higher than those shown by non-finite clauses.
- Simple sentences are used significantly more than complex and compound sentences.

The two languages are also similar concerning their inclusion of a number of stylistic devices which help to appeal, interest, and surprise the audience. So, both corpuses, although proportionally different, use repetition, personification, alliteration, and simile.

The similarity between the two languages extends to cover the lexical category of adverbials in that both languages show more favour to the use of frequency adverbials than to other types including time, place, and degree adverbials.

The major area of difference is that of lexical categories. Both languages show variation in their use of abstract and concrete nouns, dynamic/stative and transitive/intransitive verbs, gradable and non-gradable adjectives.

It is also found that parallelism as a stylistic device is English specific whereas metaphor is characteristic of the Arabic language.

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المصادر العربية

ابن الأثير، ضياء الدين (ت ٦٣٧ هـ) (١٩٣٩) المثل السائر في أدب الكاتب والشاعر. تحقيق محمد محي الدين عبد الحميد. القاهر ة: أحمد الحوفي و بدوي طبانة.

الرازي، فخر الدين محمد بن عمر(٦٠٦هـ) (١٨٩٩) نهاية الإيجاز في دراية الأعجاز. القاهرة: مطبعة الآداب.

عيد، رجاء (د.ت.) فلسفة البلاغة بين التقنية والتطور، الطبعة الثانية. الإسكندرية: منشأة معارف.

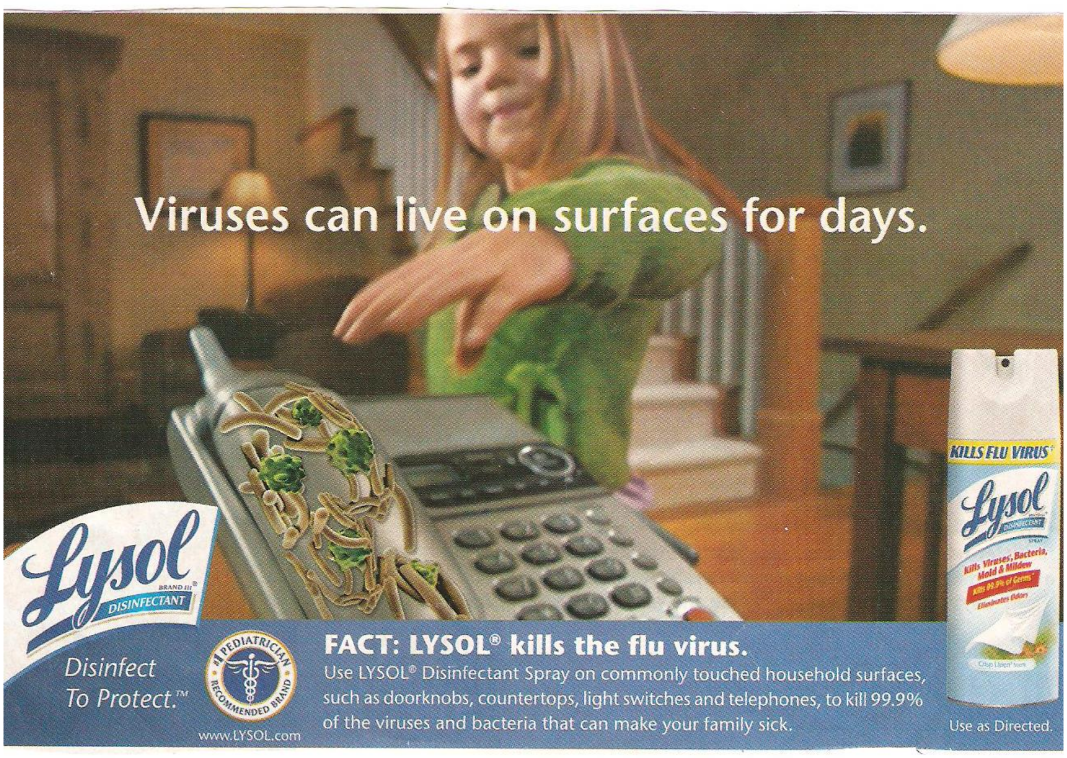
مطلوب، أحمد والبصير، كامل حسن (١٩٨١) البلاغة والتطبيق. بغداد: دار الحكمة.

منديل، عبد الجبار (١٩٨٣) الإعلان بين النظرية والتطبيق. بغداد: مطبعة الإرشاد.

Appendix

A1

An advertisement quoted from **People**, Dec. 3, 2007.



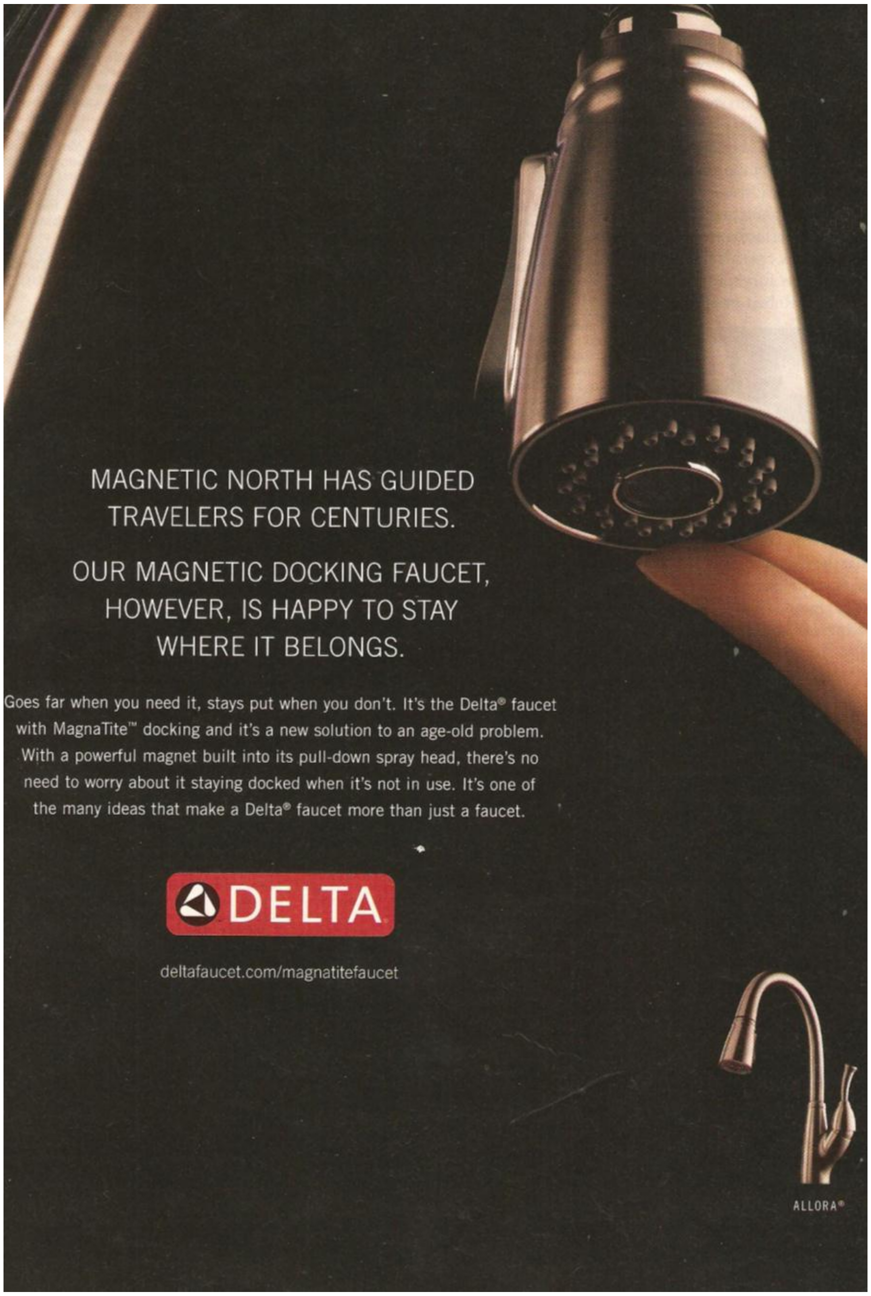
A2

An advertisement quoted from **People,** Dec. 3, 2007.



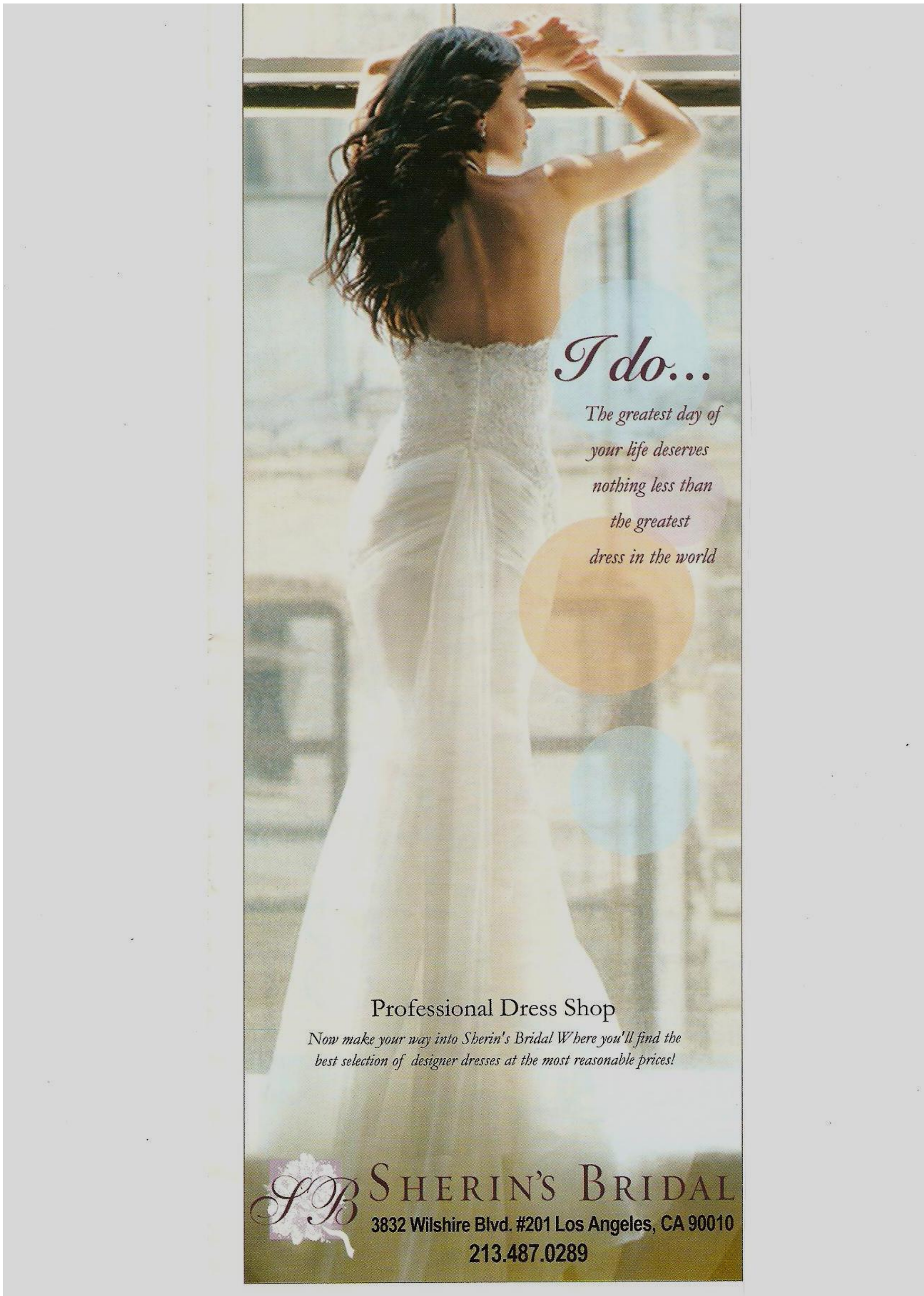
A3

An advertisement quoted from **The New Yorker**, Oct. 6, 2008.



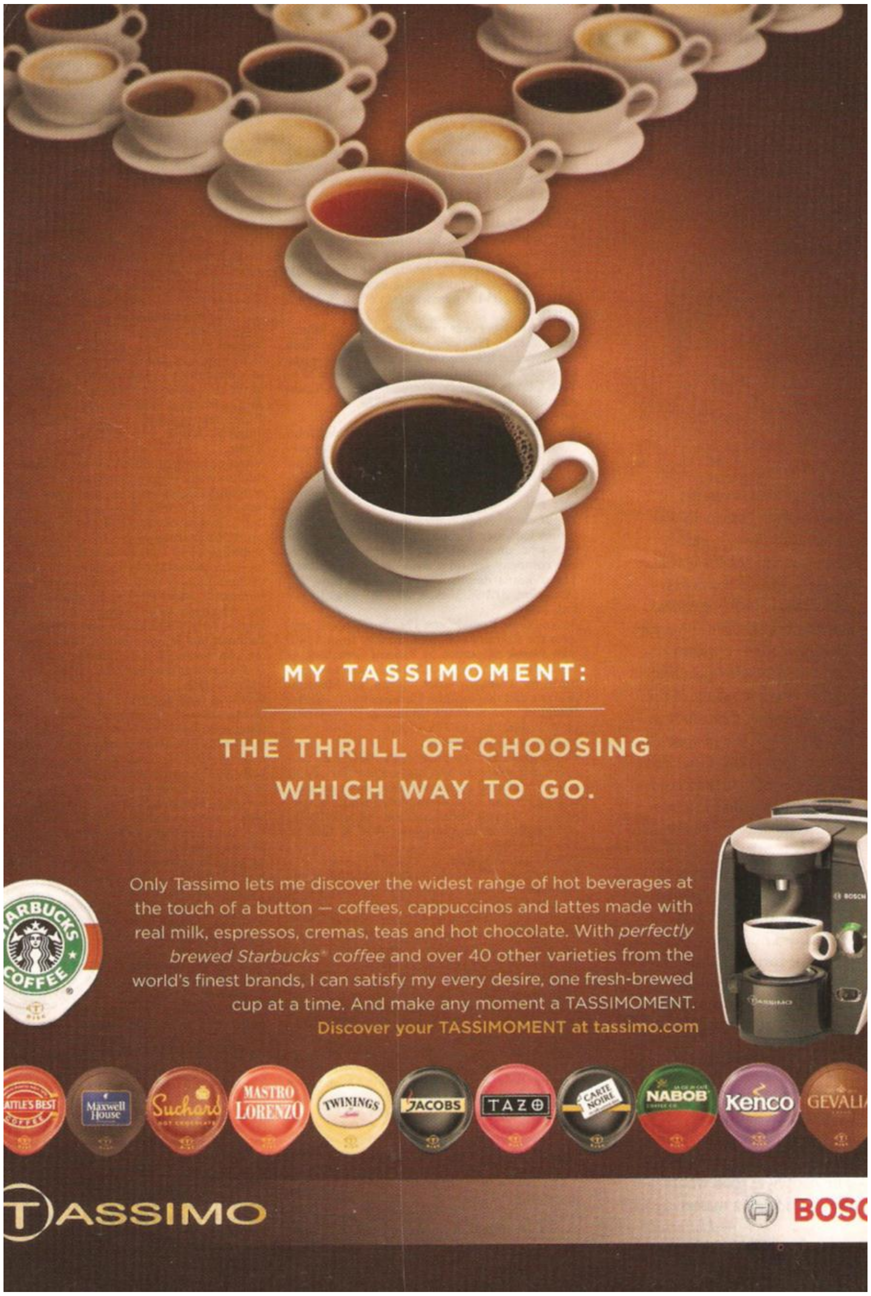
A4

An advertisement quoted from **KoreAm Journal**, Nov. 11, 2008.



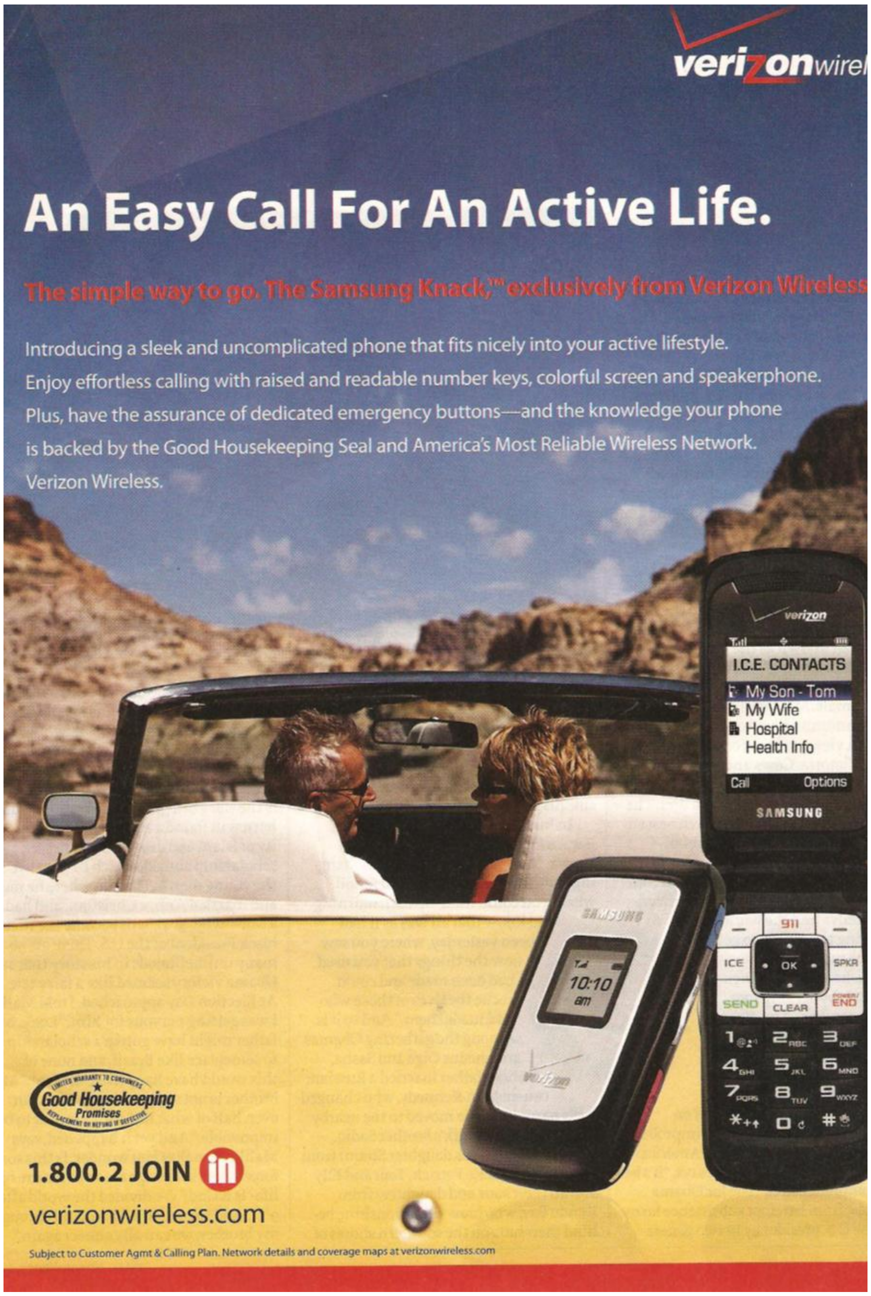
A5

An advertisement quoted from **The New Yorker**, Dec. 1, 2008.



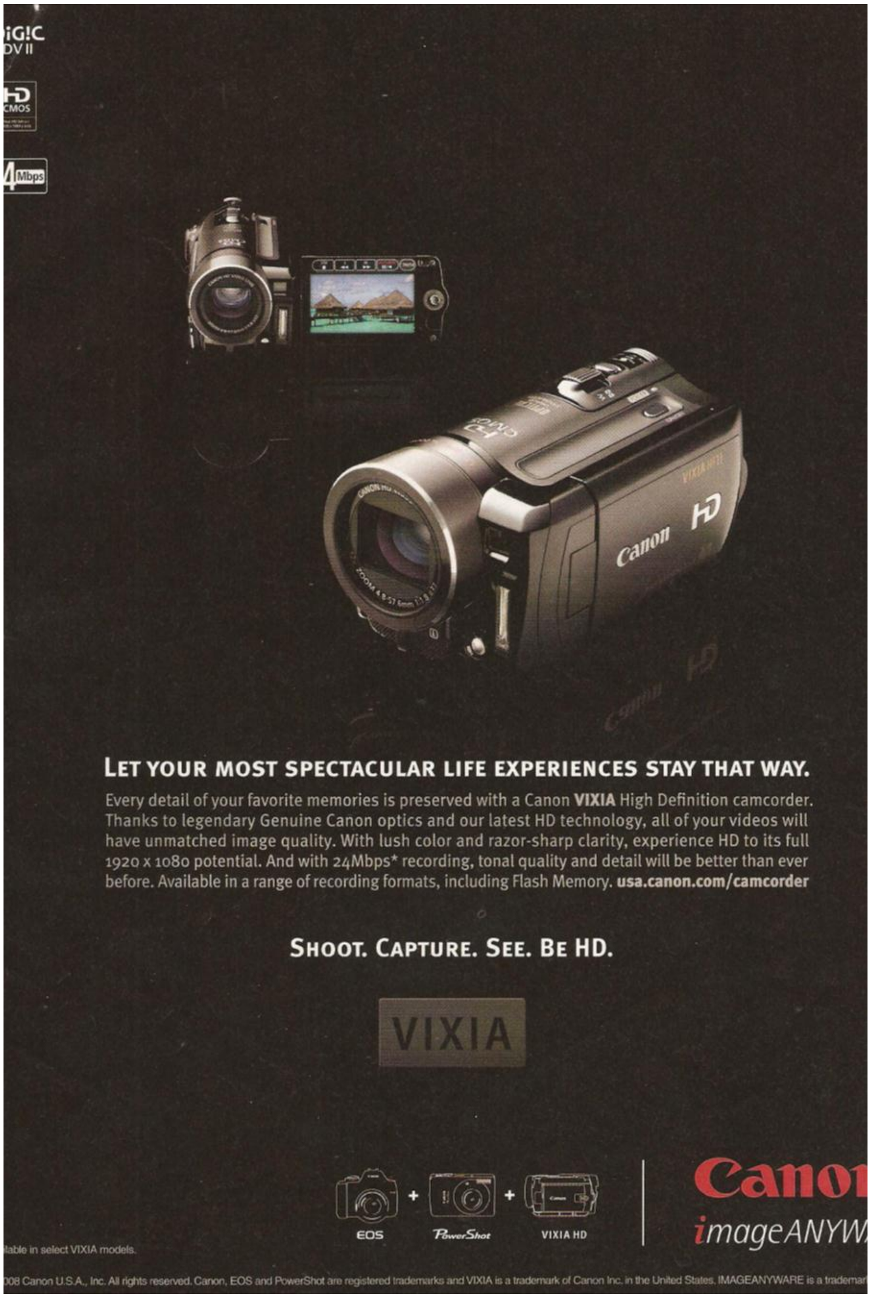
A6

An advertisement quoted from **Time**, Nov. 17, 2008.



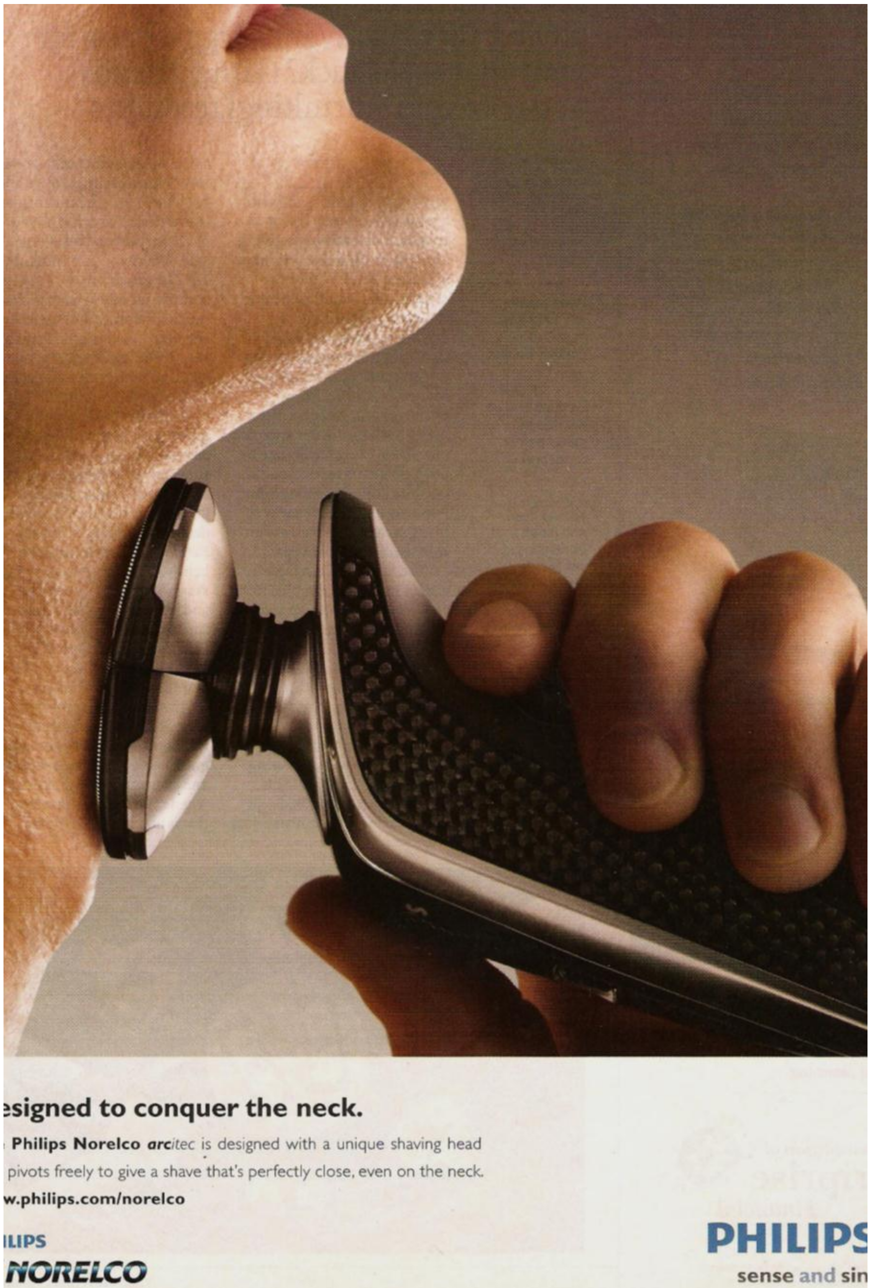
A7

An advertisement quoted from **Time**, Nov. 17, 2008.



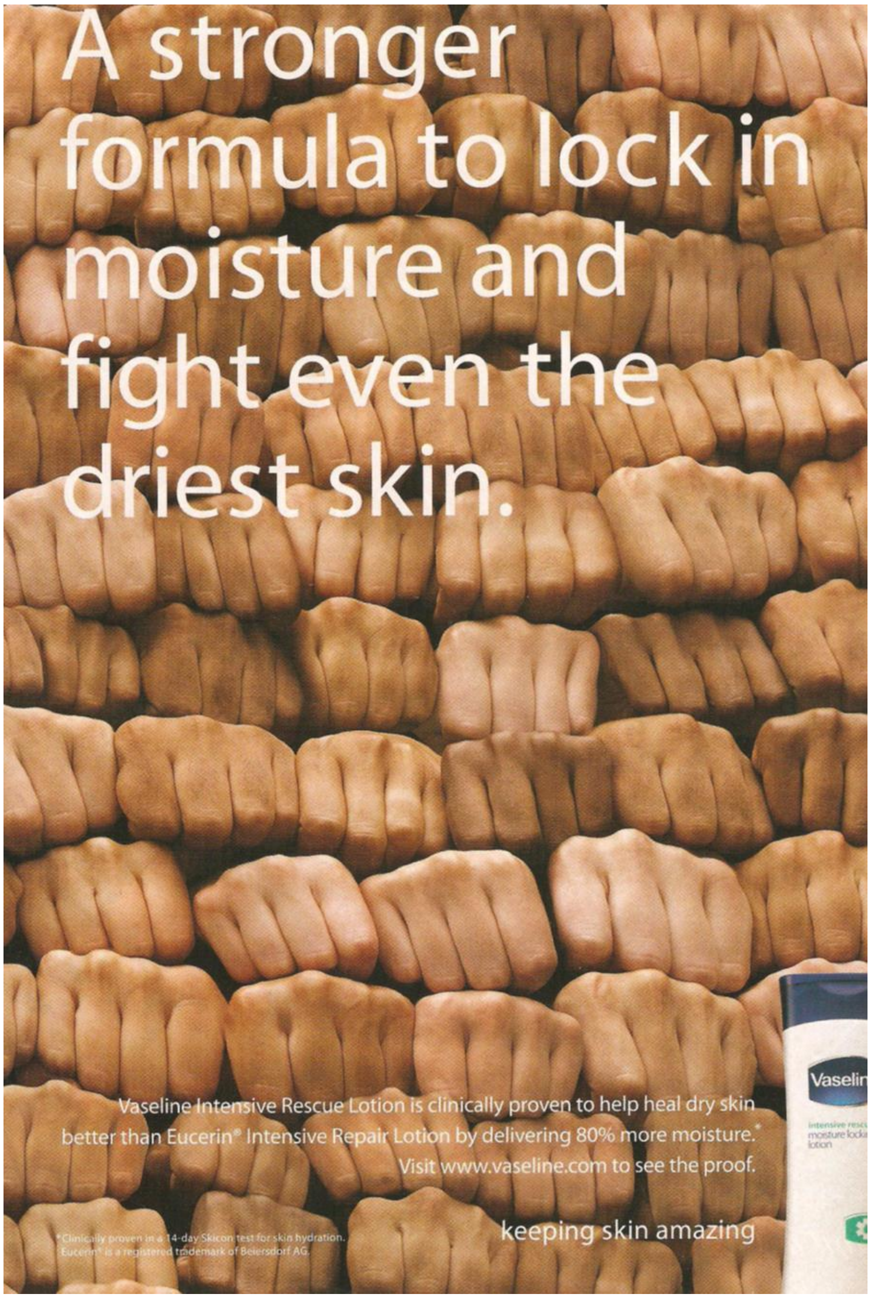
A8

An advertisement quoted from **Time**, Nov. 17, 2008.



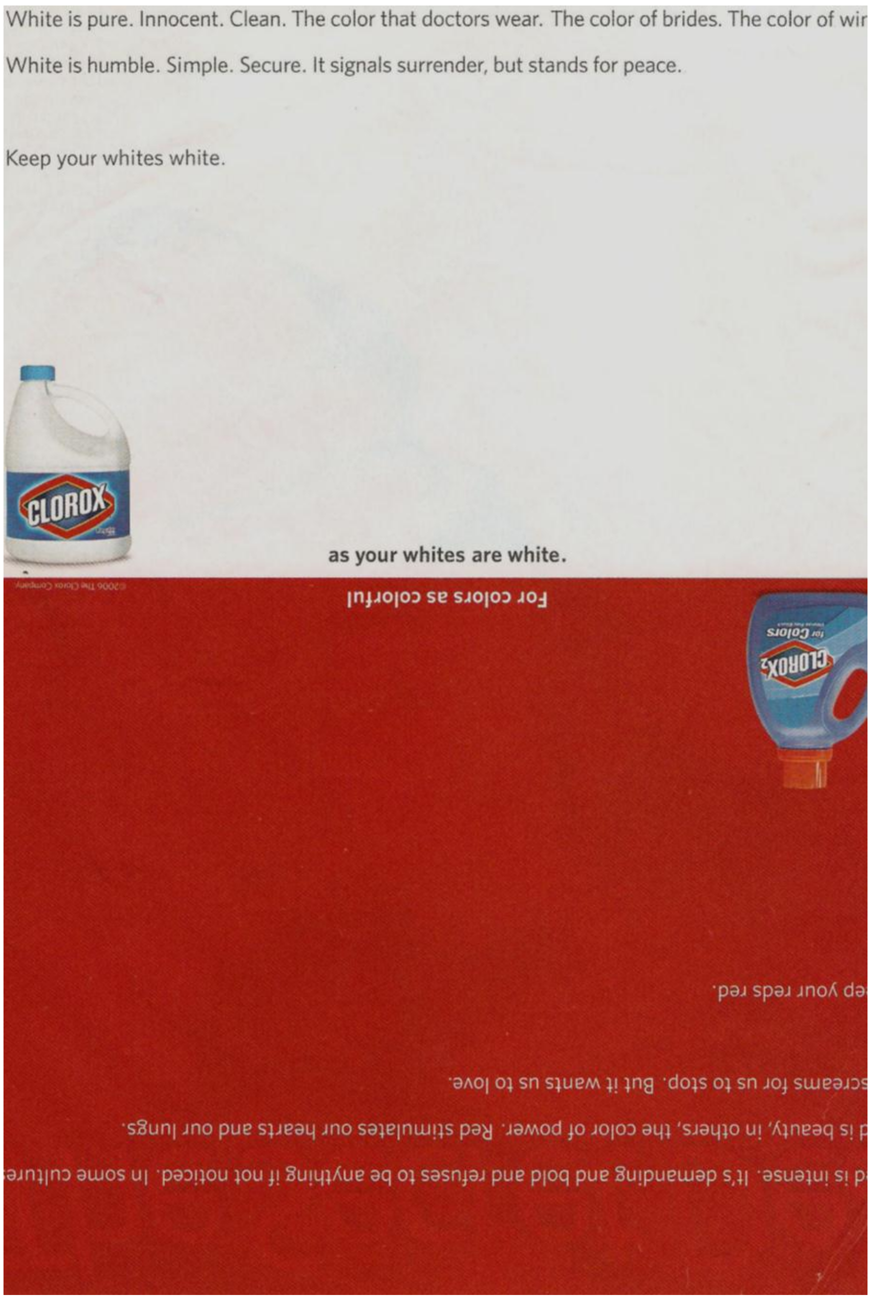
A9

An advertisement quoted from **Star**, March 19, 2007.



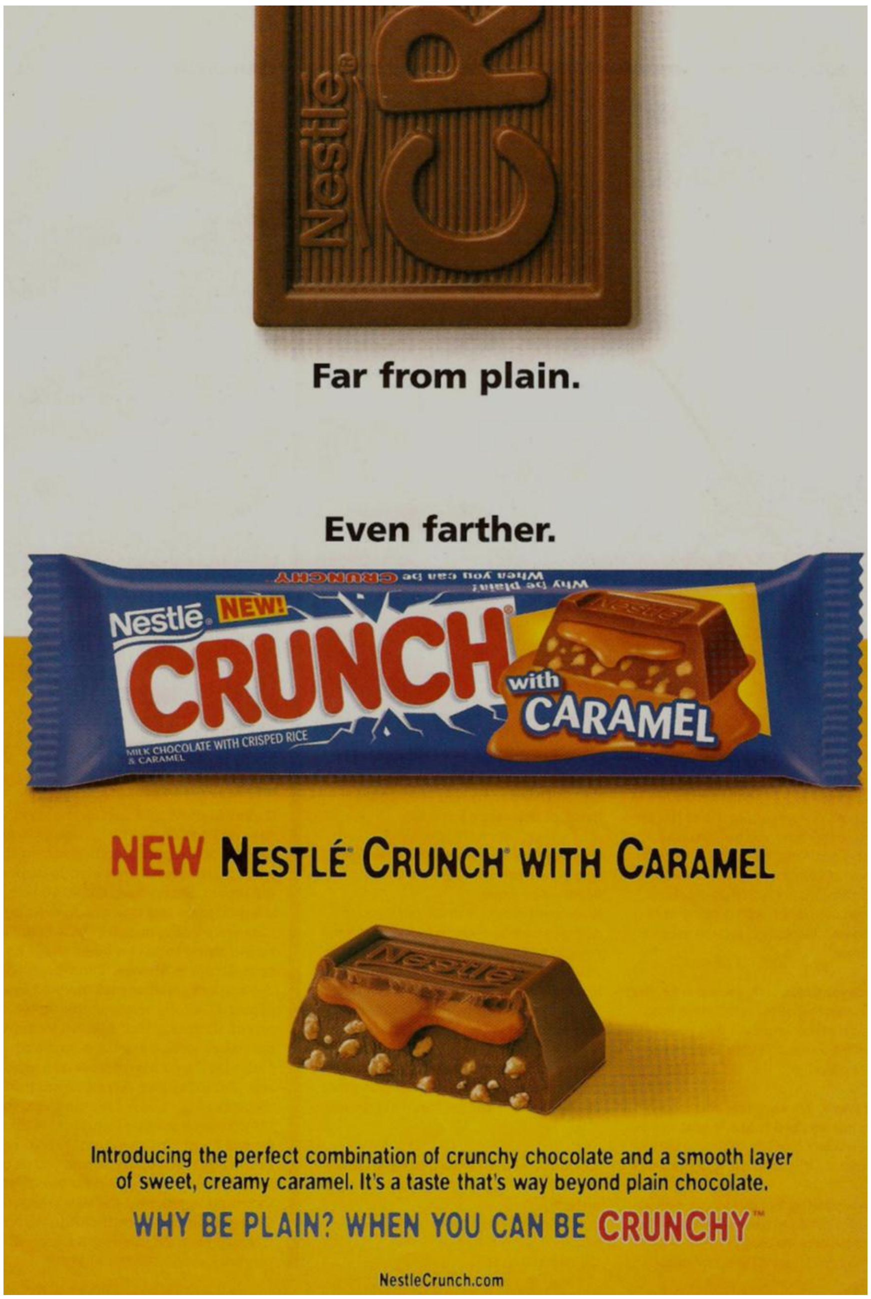
A10

An advertisement quoted from **People**, Dec. 3, 2007.



A11

An advertisement quoted from **SPIN**, July 10, 2003.



A12

An advertisement quoted from **People**, Feb. 4, 2008.



A13

An advertisement quoted from **The New Yorker**, Sep. 29, 2008.



A14

An advertisement quoted from **People**, Dec. 3, 2007.



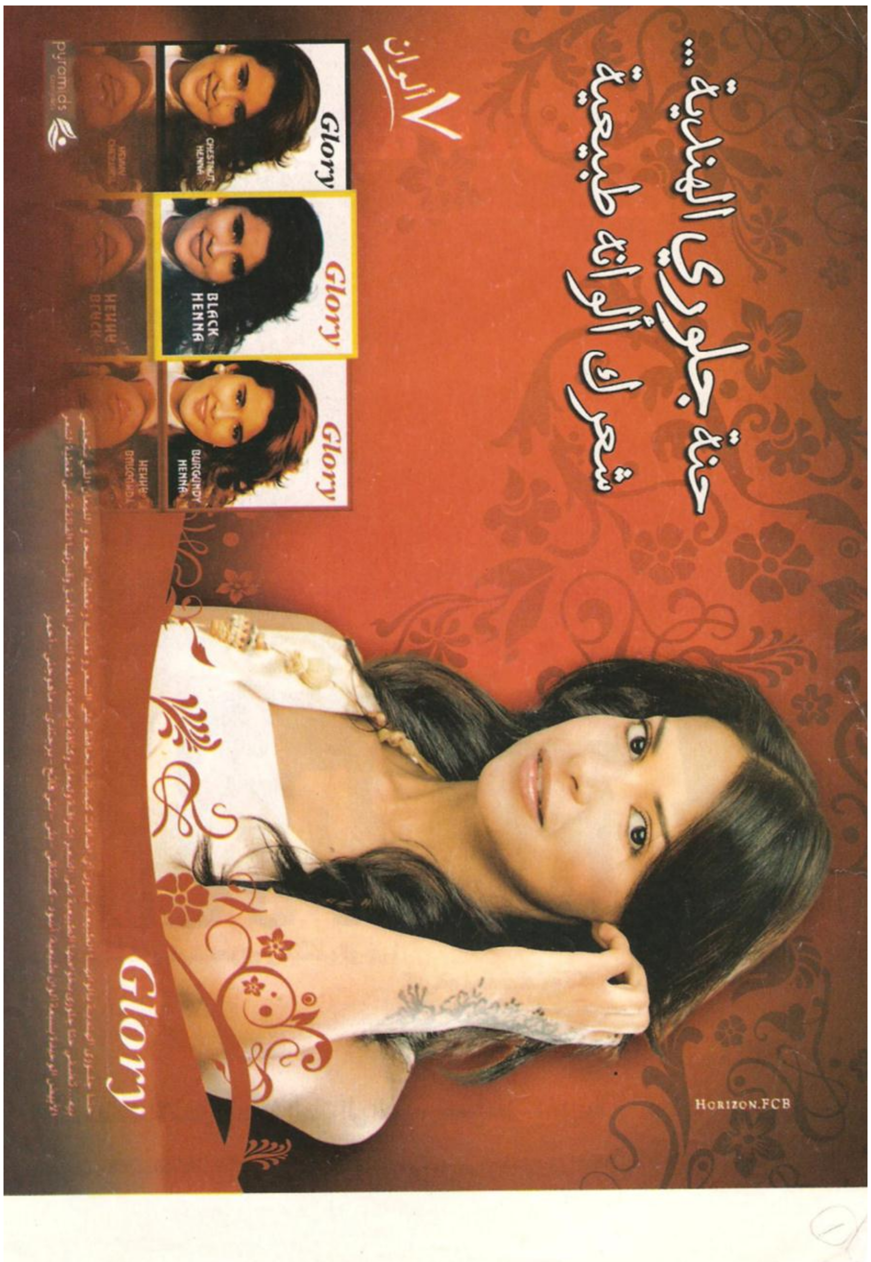
A15

An advertisement quoted from **People**, Feb. 4, 2008.



A16

An advertisement quoted from **Akhbaar al – Nujoom Magazine**, No. 777.



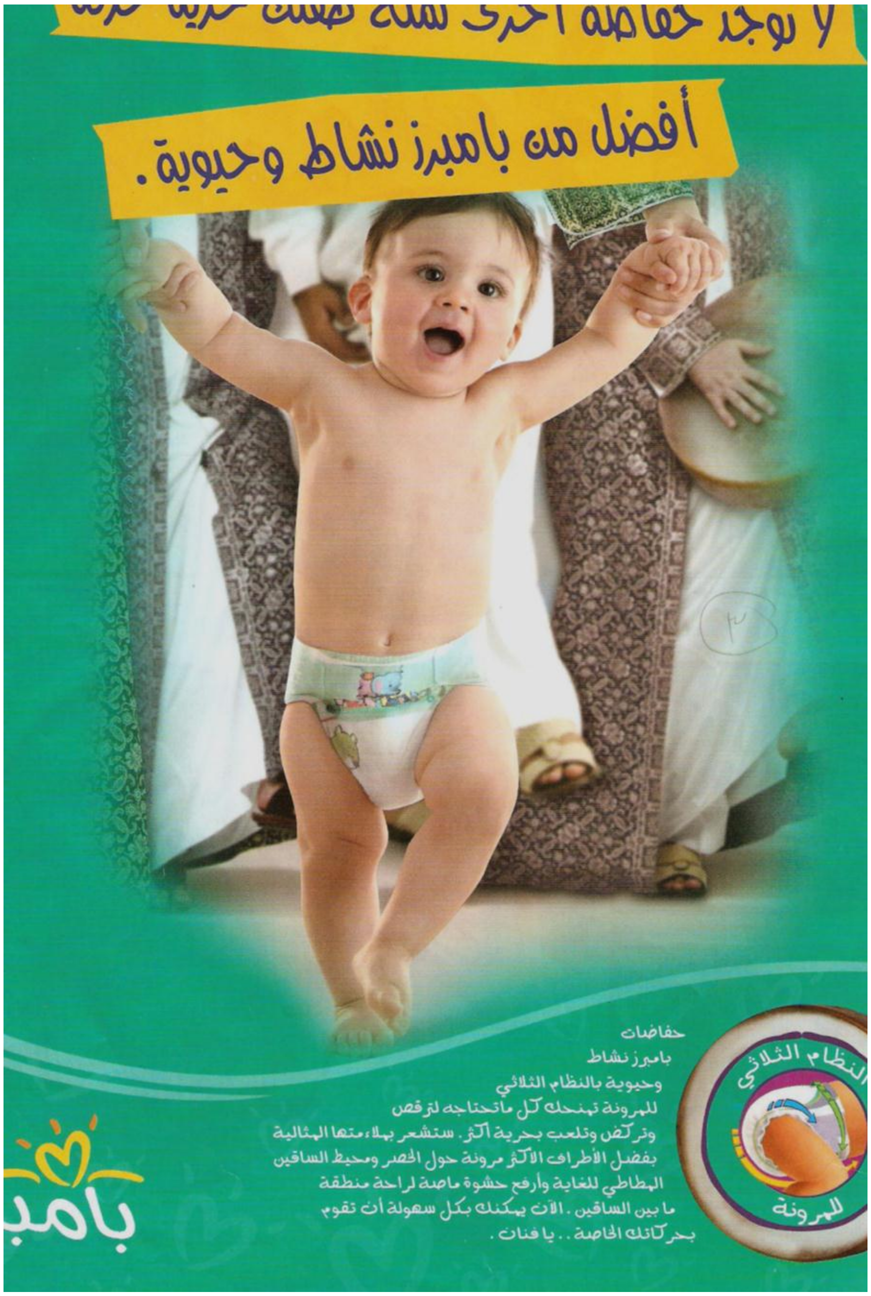
A17

An advertisement quoted from **Ahlan wa Sahlan**, Sep. 2007.



A18

An advertisement quoted from **Zahrat el – Khleej**, Nov. 1, 2008.



A19

An advertisement quoted from **al – Yaqdah**, Aug. 22, 2007.



A20

An advertisement quoted from **Laha**, Nov. 12, 2008.



A21

An advertisement quoted from **Zarat el – Khaleej**, Nov. 1, 2008.



A22

An advertisement quoted from **Ahlan wa Sahlan**, Sep. 2007.



A23

An advertisement quoted from **Zahrat el – Khaleej**, Nov. 1, 2008.



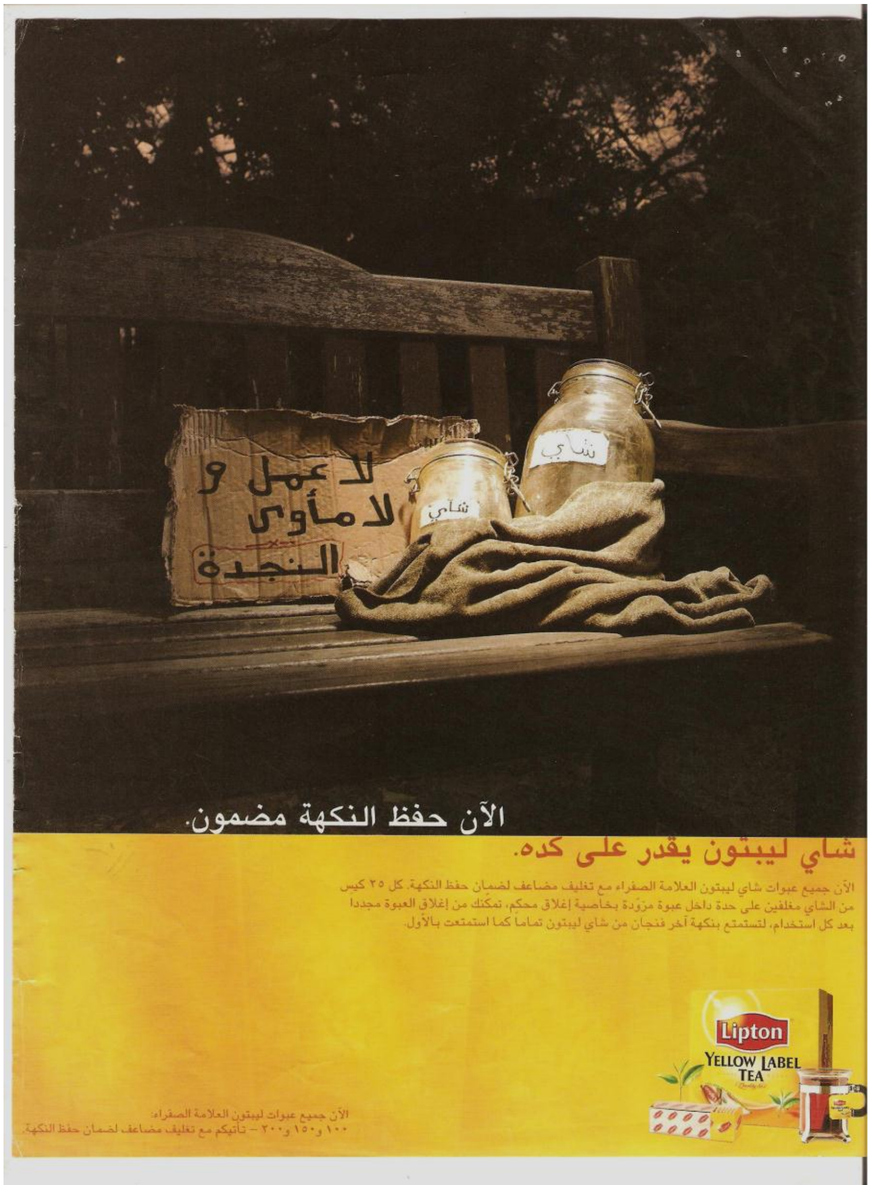
A24

An advertisement quoted from **Laha**, Nov. 12, 2008.



A25

An advertisement quoted from **Laha**, Nov. 12, 2008.



A26

An advertisement quoted from **Laha**, Nov. 12, 2008.



A27

An advertisement quoted from **Zahrat el – Khleej**, Nov. 1, 2008.



A28

An advertisement quoted from **Zarat el – Khaleej**, Sep. 1, 2007.



A29

An advertisement quoted from **Zarat el – Khaleej**, Sep. 1, 2007.



A30

An advertisement quoted from **al – Yaqdah**, Aug. 22, 2007.

